

**WORDPLAY IN *SHREK* MOVIES AND ITS *BAHASA*
INDONESIA SUBTITLING TEXTS**

A THESIS

**Presented as Partial Fulfillment of the Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature**



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**WORDPLAY IN *SHREK* MOVIES AND ITS *BAHASA INDONESIA*
SUBTITLING TEXTS**



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RATIFICATION SHEET

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A Thesis

Accepted by the Board of Thesis Examiners of Languages and Arts Faculty of Yogyakarta State University on June 13, 2014 and declared to have fulfilled the requirement to acquire a *Sarjana Sastra* Degree in English Language and Literature.

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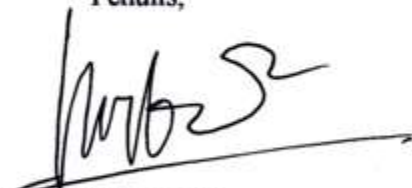
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Penulis,



Sigit Wibisono

MOTTOS

“... if anything (in the form of trouble) comes to you, don't say: If I had not done that, it would not have happened so and so, but say: Allah did that what He had ordained to do and your" if" opens the (gate) for the Satan.”

- Sahih Muslim

“Urip iku sawang sinawang.”

- Javanese Proverb

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This thesis is simply and solely dedicated to *Ibuk* and *Bapak* who throughout the undertaking of this study have taught me what patience truly means.

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LIST OF ABBREVIATIONS

SL	:	Source Language
TL	:	Target Language
ST	:	Source Text
TT	:	Target Text
Pn	:	Phonological structure
Hn	:	Homonymy
Hp	:	Homophony
Pr	:	Paronymy
Lx	:	Lexical developments
Pl	:	Polysemy
Id	:	Idioms
W	:	Wordplay to wordplay translation
Rt	:	Using rhetorical devices
Lt	:	Literal translation
Cm	:	Compensation
Ln	:	Loan translation
Dl	:	Deletion
Fl	:	Fully equivalent
Pe	:	Partially equivalent
N	:	Non-equivalent
U	:	Unrealized

WORDPLAY IN *SHREK* MOVIES AND ITS *BAHASA INDONESIA* SUBTITLING TEXTS

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ABSTRACT

Wordplay is humorous play on words which is very dependent on the structure of language. Moreover, every language has their own structure and it is improbable that two languages share the same structure. That is why wordplay is often considered very difficult to translate. This research then attempts to analyze how the wordplay in *Shrek* movies is translated into *Bahasa Indonesia*. In doing so, three objectives are formulated: 1) to describe types of wordplay, 2) to describe techniques used by the translator to translate the wordplay, and 3) to explain the degree of equivalence of the translation of the wordplay in *Shrek* movies.

This research employed a qualitative method since it provides descriptions of translation phenomena in *Shrek* movies. The data of this research were words and phrases containing wordplay found in *Shrek* movies and their *Bahasa Indonesia* subtitles. They were collected manually from English text as the phonic channel and *Bahasa Indonesia* text as the graphic channel of the original VCDs of *Shrek* movies: *Shrek*, *Shrek2*, *Shrek the Third*, and *Shrek Forever After*. The researcher was the main instrument in this research. To gain trustworthiness, triangulation method was applied.

The results of this research show three important findings. First, the types of wordplay found in *Shrek* movies are phonological structure: homonymy, and paronymy; lexical developments: polysemy and idioms; and morphological developments. Among them, morphological development is in the highest number. Second, the techniques to translate the wordplay are literal translation; loan translation; deletion; and multiple technique: literal-wordplay to wordplay, literal-loan and literal-deletion in which literal translation becomes the most frequently used technique. Third, 79.24% of translation of the wordplay is equivalent; 75.46% is partially equivalent, and 3.78% is fully equivalent.

Keywords: translation, subtitling, wordplay, degree of equivalence, *Shrek*

CHAPTER I

INTRODUCTION

A. Background of the Problem

“You make movies to transfer information, to bring joy, to add value to the world.” This statement said by Will Smith, a big name in Hollywood movie industry, shows how important the role of movies in the life of human beings is. Watching a movie about a person struggling with cancer, one can learn to value life as something that is worth fighting for. An elementary school student will probably be extremely happy when his parents take him to the theatre only to watch the latest animated movie. Through movies people who have never experienced war in their entire life will be able to see how war brings massive effects to society and feel the bitterness of the victims. With such important roles, once a movie is produced in a certain country, it is always followed by efforts to grab attention from wider audience. One of the best ways to do so is by spreading them to other countries.

Nonetheless, sometimes the audience from other countries does not have access to the language in which the film is produced. In this regard, translators play a pivotal role. As persons who are capable of mastering both the source and target language, through the act of translation they are responsible for conveying the message in the movies in order for the target audience to be able to understand it. In other words, translators make the effort to spread movies for wider audience possible.

Furthermore, the act of translation has evidently made a lot of box office movies, *Titanic*, *Avatar*, *Spiderman*, *Pirates of the Caribbean*, or *Harry Potter* to name but a few, well known in Indonesia. Besides, there are still numerous other foreign movies imported to Indonesia and then to be translated into *Bahasa Indonesia*. These movies even dominate Indonesian movie market. This fact is not surprising at all. The quality of Indonesian movie industry, which lacks of genre diversity, becomes the decisive factor. Lately, there are too many horror movies which are poorly produced. As a result, foreign movies, especially Hollywood ones, are preferred by Indonesian audience because different from those of Indonesian, they provide a wide variety of genres; comedy is one of them.

The most noticeable thing from comedy movies is the fact that they contain humor as the primary element. Generally speaking, through humor people can find amusement. At the same time, amusement is one of the basic needs that a human is always looking for. Therefore, by watching comedy movies, one will be able to fill their need as a complete human being. Given such circumstances, it is understandable that comedy is one of the most popular genres with Indonesian audience and hence it has caused an increasing demand for translating it.

Scholars, however, have admitted that humor is not easy to translate. Chiaro (2005: 1) suggests translating humor as “a notoriously arduous task the results of which are not always triumphant”. In line with Chiaro, Veiga (2009: 1) says that translating humor poses a genuine challenge to the translator. Spanakaki (2007: 1) even states that humor is “seemingly untranslatable”. While in a somewhat desperate tone, Diot in Vandaele (2010: 2) points out that “when it

comes to translating humor, the operation proves to be as desperate as that of translating poetry”. From the explanations above, it is obvious that translating humor has a high level of difficulty that distinguishes it from other types of translation. Therefore, because of its uniqueness, translating humor is worth to be investigated further.

The difficulties in translating humor are reflected in the object of this study, *Shrek* movies. Seen from the frequency of this movie to be broadcasted in national television, it can be said *Shrek* movies are very popular in Indonesia. Although children seem to be the target audience, *Shrek* movies are also intended for adult audience; it contains a great deal of verbal humor which children may not understand it. Moreover, it is very likely that what children find amusing in *Shrek* movies different from what adults do. Thus, *Shrek* movies provide interesting materials to study.

B. Identification of the Problem

There are three major problems of translating humor in *Shrek* movies that can be identified. The first problem is related to the linguistic aspect of the humor. In the process of translation, it is not unusual for translators to alter the structure of the language as long as the meaning of the whole sentence is maintained. In the case of translating humor which is linguistic in nature, however, the problem is far more complicated. Humor of this kind is very much dependent on the structure of the language; it is through the structure of the language that the humor is created. Consequently, translators’ freedom to alter the structure of the language becomes

somewhat restricted because if they do so it could be very possible that the source language expressions lose their humorous effect in the target language.

The best instance of humor which is dependent on the structure of the language is wordplay. In a simple definition, wordplay is a humorous play on words. In order to produce an equivalent translation, wordplay is ideally translated into wordplay. However, maintaining the structure of the language so that wordplay in the source language can also function as wordplay in the target language is not easy at all. Every language has their own structure and it is improbable that two languages share the same structure. As a result, the ability of translators to find creative solutions in translating wordplay is highly required.

The second problem which is as problematic as the first one is related to the cultural aspect of humor. It has been generally known that translation is not only an act of substituting the words from one language with those of another but also includes the process of transferring the culture of the source language because every language is always closely related to the culture to which it belongs. As far as the translation of humor is concern, the problem is different culture has different ways in perceiving humor. In other words, what is humorous in one culture may not be so in another.

An interesting example can be seen in the case of Sasha Cohen's *Da Ali G Show*. It is a satirical TV series produced in the United Kingdom. Although in home market the series are quite successful because of its humor, they have not been met with positive reviews in the United States. The reason lies in the fact that making fun of politicians is socially accepted and considered humorous in the

UK, while it is frowned upon in the US (Chiaro in Kostovcik, 2009:175). It proves that even though the language is the same, the culture can be different and the way the people perceive humor is different, too.

The nature of audiovisual translation becomes the third problem. Translating movies, or known as subtitling, possesses a distinctive challenge for translators when compared to other forms of translation. The reason is chiefly that subtitling is limited by the medium, in this regard audio visual. In subtitling, the limitation of time and space is probably the biggest constraint. In no more than two lines with approximately 35 characters per line, translators have to be able to reproduce the dialogues from the source language into the target language. Besides, because the subtitle is displayed on a limited time, translators should make the dialogues as efficient as they can by avoiding using long and complicated sentences.

Furthermore, when it comes to translating humor, other forms of translation can use a footnote in order to explain how the humor works. In the case of subtitling, however, such circumstance is absolutely out of the question due to the constraints that have been mentioned above. As a result, translators need to effectively use the limited space and time in order to produce the desired effect of humor.

C. Focus of the Research

According to the problems that have been identified above, there are some studies that can be conducted. Due to the limited space, however, this research is only focused on one problem, that is the linguistic aspect of translating humor.

More specifically, this research analyzes the translation of wordplay in four movies of *Shrek: Shrek*, *Shrek 2*, and *Shrek the Third*, and *Shrek Forever After*.

D. Formulation of the Problem

Based on the focus of the research, the problem of the research can be formulated as follows.

1. What types of wordplay are found in *Shrek* movies?
2. What techniques are used to translate the wordplay in *Shrek* movies into *Bahasa Indonesia*?
3. How is the degree of equivalence of the translation of the wordplay in *Shrek* movies into *Bahasa Indonesia*?

E. Objectives of the Research

Based on the formulation of the problem, the objectives of the study are

1. to describe the types of wordplay found in *Shrek* movies,
2. to describe the techniques used by the translator to translate the wordplay in *Shrek* movies into *Bahasa Indonesia*, and
3. to explain the degree of equivalence of the translation of wordplay in *Shrek* movies into *Bahasa Indonesia*.

F. Significance of the Research

The study about wordplay in the field of translation studies is still rarely conducted. Therefore, it is expected that this study can bring the following significances.

1. The study can be used as a reference for those who are interested in conducting a study related to the translation of wordplay.
2. The study can give contribution to the field of translation studies especially in relation to the translation of wordplay.
3. The study can give some insight for the translators in the effort to translate wordplay.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

1. Translation

It must be realized that several meanings can be attached to the word translation. It can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation) (Munday, 2001: 4-5). Therefore, before trying to discuss the notions of translation, the term translation being discussed needs to be clarified. The discussions below will then focus on translation as a process.

a. Notions of Translation

As a process translation has been under discussions of many scholars. Each of them has attempted to propose their own definitions about translation. Hatim and Munday (2004: 6) for example define translation as “the process of transferring a written text from source language (SL) to target language (TL), conducted by a translator, or translators.” This definition seems too general because what is transferred in the written text is not clearly stated. It is Popovic in Sokolovsky (2010: 286) who tells us that it is the linguistic appearance and stylistic shape of a linguistic text that are translated and he uses the word ‘recoding’ to refer the process of translation.

A slightly different definition is proposed by Newmark in Shiyab (2006: 22). He puts the author of the SL text in an important position by defining translation as “rendering the meaning of a text into another language in the way

that the author intended the text.” In his definition Newmark adds something that has been absent in the two previous definitions, which is meaning.

Besides ‘linguistic appearance’ and ‘meaning’, as Popovic and Newmark have stated, Basnett (2002: 22) adds that what is involved in the process of translation is ‘a whole set of extra-linguistic criteria’.

Beyond the notion ... that translation involves the transfer of ‘meaning’ contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also.

Extra-linguistic criteria is criteria that are not included within the realm of language. In this regard, what Basnett means by extra-linguistic criteria is the culture where the SL text belongs. In her words, “[i]n the same that the surgeon, operating the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril.”

Furthermore, Catford in Malmkjaer (2005: 24) states that translation may be defined as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” In a similar tone with Catford, Nida and Taber (2003: 12) suggests that “translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.” These two definitions have a similarity; both emphasize on the equivalence between the SL and the TL. This means that in translating the text from SL translators should seek the equivalence in TL. However, the difference is that in the first definition Catford does not explain further in what way the textual material should be equivalent, while in the latter definition Nida and Taber clearly

states that what should be equivalent is meaning and the style of the language. Accordingly, Nida and Taber's definition also indicates that in the process of translation, meaning should be put in the first place ahead of style.

b. Types of Translation

In his article 'On Linguistics Aspects of Translation', Roman Jakobson (1959: 145) distinguishes translation into three kinds as the following.

- 1) Intralingual translation or *rewording* can be defined as "an interpretation of verbal signs by means of other signs in the same language."
- 2) Interlingual translation, or *translation proper* is "an interpretation of verbal signs by means of some other language."
- 3) Intersemiotic translation, or *transmutation* means "an interpretation of verbal signs by means of signs of nonverbal sign systems."

Jakobson further explains that in intralingual translation, a word can be translated using another word which is more or less synonymous. However, he goes on to clarify that synonymy is not complete equivalence. For example, "every celibate is a bachelor, but not every bachelor is a celibate." Moreover, he adds that "[a] word or an idiomatic phrase-word ... may be fully interpreted only by means of an equivalent combination of code-units." For example, "every bachelor is an unmarried man, and every unmarried man is a bachelor," or "every celibate is bound not to marry, and everyone who is bound not to marry is a celibate."

Meanwhile, regarding interlingual translation, Jakobson states that as translation from one language into another, interlingual translation substitutes

messages in one language in the same other languages not for separate code-units but for entire messages. In his words, “the translator recodes and transmits a message received from another source” and therefore translation “involves two equivalent messages in two different codes.” Finally, intersemiotic translation happens when a written text is translated into, for example, music, film or painting (Munday, 2001: 5).

c. Technique of Translation

As is known, in the field of translation studies there have been confusion about some terms used; different terms sometimes are used to refer the same thing. The word techniques, for example, often overlaps in use with method and strategy. To clarify this confusion, Nababan (2007: 55) explains the differences among them. According to him, method is “the way a translation process is carried out in terms of the translator’s objective, which affects the whole target text”, whereas strategy can be defined as “procedures a translator employs in order to solve problems” and lastly technique refers to “categories that allow us to describe the actual steps taken by the translators in each textual micro-unit by comparing the source text to target one”. Referring to the explanation above, it is obvious that the word ‘technique’ used in this research, then, refers to translation as product.

2. Wordplay

a. Notions of Wordplay

In the attempt of discussing the definitions of wordplay, a question that might always arise is: Do wordplay and pun refer to the same thing? Actually, the

answer is that there is no consensus among scholars on the difference between them. The two terms can be used interchangeably and therefore refer to the same thing (Balci, 2005: 8).

In a simple definition, wordplay can be said as humorous play on words. Some scholars, however, have proposed more details definitions. Chiaro (1992: 2) for example tells us that wordplay is “the use of language with intent to amuse”. In a similar tone Newmark (1988: 217) states that the purpose of wordplay is to arouse laughter or amusement. The thing that can be highlighted from both definition is that although it is obvious that the intention of wordplay is to arouse laughter and amusement, how the language is used to do so needs to be clarified more.

Furthermore, Balci (2005: 8) states that wordplay is “a portrayal of a word or a phrase” with several meanings that has the same sound with a different spelling or the same spelling with a different meaning. Considering this definition, the previous question as to how the language is used to create wordplay can be answered; wordplay can be created by using a word or a phrase with several meanings that has the same sound with a different spelling or the same spelling with a different meaning.

No less interestingly Leech in Alexander (1997: 51) defines wordplay as “a foregrounded lexical ambiguity which may have its origin either in homonymy or polysemy”. Here, the word ‘ambiguity’ should be underlined. It refers to “a word or statement that can be understood in more than one way”

(*Oxford Advanced Learner's Dictionary*). Therefore, it can be said that wordplay is a word or statement that can be understood in more than one way.

Meanwhile, the most comprehensive definition about wordplay that covers all the above-mentioned definitions is probably proposed by Delabastita (1993: 57). He states that

“wordplay is the general name indicating the various textual phenomena (i.e. on the level performance or *parole*) in which certain features inherent in the structure of the language used (level of competence or *langue*) are exploited in such a way as to establish a communicatively significant, (near) simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers)”.

From the above definition, there are at least four important aspects that can be highlighted. First, wordplay is textual phenomena. It means that wordplay needs to be used in particular textual settings. In other words, wordplay requires context. The second aspect is related the exploitation of structural features of the language used. Delabastita classifies it into five. They are phonological structure, lexical developments: polysemy, lexical developments: idiom, morphological development, and syntactic structure. Third, referring to wordplay as a communicative significance means that wordplay is intentional, which allows to distinguish wordplay from slip of the tongue or pen, and that wordplay has a communicative effect, which can be humorous, attention-getting, persuasive, or of any other type (Perez, 2010: 22). Fourth, wordplay establishes a confrontation of two linguistic structure with more or less dissimilar meanings and more or less similar forms.

To illustrate how wordplay works, the example from *Shrek* below can be considered.

FIONA: Wait where are you going? The exit's right over there.
 SHREK: Well, I have to **save my ass**.
 FIONA: What kind of knight are you?
 SHREK: One of a kind.

In this example the context is that Shrek has successfully rescued Fiona and he wants to save his friend, a donkey named Donkey. Yet, Fiona does not know that Shrek is coming with a companion. As a result, when Shrek says “I have to save my ass”, what he actually means is that he wants to save Donkey (‘ass’ is synonymous with ‘donkey’). However, assuming that Shrek is coming alone, Fiona misinterprets what Shrek says and thinks that he is an irresponsible knight by saying “What kind of knight are you?” (‘save one’s ass’ is an informal idiom which means ‘to get one’s out of trouble’). Here, what is being confronted is the expression ‘save my ass’ which means ‘to save my donkey’ and ‘save my ass’ which means ‘to get myself out of trouble’. Moreover, the structural features of language being exploited is the lexical structure: idioms and lastly such exploitation brings about humorous effect for the audience.

b. Types of Wordplay

Delabastita (1993: 102) argues that “wordplay both exploits and highlights particular structural features of the language in question”. These individual linguistic features may be classified into four basic types.

1) Phonological structure

According to Delabastita (1993: 102), the English phonological system makes use of limited number of phonemes; moreover, certain restrictions are imposed on the possible combinations of phonemes in certain position within words. As a result, the lexicon of the language will contain numerous groups of words that share one or more phonemes (ibid.). Delabastita (1993: 102-5) goes on to explain that the relationships established between the components of a phonological wordplay can be in the form of homophony, homonymy, and paronymy.

a) Homonymy

Homonymy refers to the situation where two word/s or word groups are identical both in sound and spelling but different in meanings. An interesting example of homonymy can be seen in Humphrey's dialogue taken from *Yes, Prime Minister* sitcom. In his dialogue Humphrey is comparing the situation in Qumran, an archeological site in Israil, to the situation in Britain.

HUMPHREY: I wouldn't want to go there, though. It's an awful country. They cut people's hand off for theft, and women **get stoned** when they commit adultery. Unlike Britain, where women commit adultery when they **get stoned**."

(*Yes, Prime Minister*)

Here, 'get stoned' has two meanings. First, it refers to a form of ritual punishment where a group of people throws stones at a person until he dies. Second, it refers to a situation when one becomes very drunk.

Furthermore, the relations of formal similarity may be established on the level of word strings and not just individual words (Delabastita, 1993: 103). For example, a word such as ‘women’ shares only part of its phonemes with the word ‘we’ and ‘men’ respectively.

b) Homophony

Homophony refers to the situation when words or group of words are different in writing but identical in pronunciation. The example of homophony would be ‘air’ (mixture of gases that surrounds the Earth and that we breathe) and ‘heir’ (legitimate successor). They are written in a different way but their pronunciation is exactly the same; ‘air’ is pronounced /eə(r)/ and so is ‘heir’.

c) Paronymy

Paronymy is a condition when words or group of words are nearly but not quite identical in spelling and pronunciation. The example below are taken from *Alice Adventure in Wonderland*.

‘They were obliged to have him with them,’ the Mock Turtle said; ‘no wise fish would go anywhere without a porpoise.’

‘Wouldn’t it really?’ said Alice in a tone of great surprise.

‘Of course not,’ said the Mock Turtle: ‘why, if a fish came to me, and told me he was going a journey, I should say “With what **porpoise**?”

‘Do you mean **purpose**?’ said Alice.

(*Alice Adventure in Wonderland*)

In the example above, the word ‘porpoise’ (a sea animal that looks like a large fish with pointed mouth) and ‘purpose’ (what something is supposed to achieve) have only slight differences in the spelling and pronunciation. The first

is pronounced /pʊpəs/ and the latter /pɜ:pəs/. In other words, ‘purpose’ and ‘porpoise’ are paronyms.

2) Lexical developments

a) polysemy

It must be realized that the difference between polysemy and homonymy sometimes is subtle since both are words with the same spelling and pronunciation, but different meanings. Delabastita (1993: 106) even says that “polysemy is often notoriously difficult to distinguish from homonymy. Hence, for the purpose of this research, clear distinction needs to be made. Bergen (2008: 1) argues that polysemy is a condition where a word has multiple, related meaning, while homonymy happens when two, unrelated words, have the same form (spelling or sound). In line with Bergen, Small in Lukes (2013: 4) states that “homonymy refers to words whose various definitions are unrelated”, while Taylor in Lukes (ibid.) defines polysemy as the association of two or more related senses with a single linguistic form. In reference to all the above definitions, it can be concluded that the difference between polysemy and homonymy can be seen from their meaning. When the meaning is related, it belongs to polysemy, while when the meaning is unrelated, it is called homonymy. To give more understanding, the example below can be considered.

- a. The **newspaper** fired its editor
- b. John spilled coffee on the **newspaper**.

The word ‘newspaper’ both in the first and second example has exactly the same spelling and pronunciation, but the meaning is different. The first refers to newspaper as a company that publishes the newspaper, while the latter means the physical form of newspaper.

b) idioms

According Delabastita (1993: 108), idioms are as “word combinations with a sum meaning that is etymologically based on ... the combinations of their components meanings”. Moreover, *Oxford Advanced Learner’s Dictionary* defines idiom as “a group of words whose meaning is different from the individual words”. From these two definitions it can be said that idioms are a group of words that cannot be understood from its individual meaning.

Moreover, Lukes (2013: 54) argues that wordplay in the form of idioms can emerge in two conditions. The first is the ambiguity of the idioms, which means that the idiom can be interpreted either literally or figuratively. For this condition, Delabastita (1993: 109) gives an example taken from *Two Gentlemen of Verona*.

JULIA: Wouldst you counsel me to **fall in love**?

LUCETTA: Ay, madam, so you stumble not unheedfully?

(*Two Gentlemen of Verona*)

In the example above what Julia means by ‘fall in love’ is to experience the feelings of love. Yet, Luceta interprets it literally, indicating by her use of the word ‘stumble’.

The second condition is by violating its idiomatic reading. It means that there is some parts of the idioms that is replaced by other words in order to emerge the humorous effect.

BERNARD: Are you prepared to violate their diplomatic immunity and search the diplomatic bag?

HACKER: You can't put a puppy in a bag.

BERNARD: It would be a doggy bag.

HACKER: That would really set the cat among the pigeons.

BERNARD: And **let the dog out of the bag**.

(Yes, Prime Minister)

In this example, the actual idiom is 'let the cat out of the bag', which means to reveal a secret. Yet, Bernard replaces the word 'dog' to 'cat' in order to fit into the context of the dialogue.

3) Morphological development

Delabastita (1993: 109) states that wordplay can be created through morphological mechanisms, such as derivation and composition (or compounding). On the notion of derivation, *thefreedictionary.com* gives the following definition.

The process by which words are formed from existing words or bases by adding affixes, as *singer* from *sing* or *undo* from *do*, by changing the shape of the word or base, as *song* from *sing*, or by adding an affix and changing the pronunciation of the word or base, as *electricity* from *electric*.

In the case of wordplay derivation is often done to create a new word that cannot even be found in the dictionary, as seen in the example below.

HACKER: I was **agog**. And my **agogness** was soon to be rewarded

(Yes, Prime Minister)

The wordplay in the the example above is based on the adjective ‘agog’ which refers to the feeling of excitement. Here, Hacker makes derivation by adding the suffix -ness in the word ‘agog’ to create the noun ‘agogness’. However, the word ‘agogness’ is not recognized in the dictionary.

Moreover, according to Booij (2007: 75), compounding consist of “the combinations of two words, in which one word modifies the meaning of the other, the dead”. The example of compounding would be ‘house wife’, ‘red light’, ‘table-leg’, etc. In the case of wordplay, one of the words in the compound word is often replaced by another word to create humorous effect as seen in the following example.

JOHN: The strength of Britain does not lie in offices and institutions. It lies in the stout hearts and strong will of the **yeomen**.

DOROTHY: Women have the vote too.

JOHN: **Yeowomen**? That didn’t sound right.

(Yes, Prime Minister)

John uses the word ‘yeoman’, a royal or noble house hold, to describe the strength of Britain. However, Dorothy objects, saying that women also have the vote. To respond that, John then changes the word ‘men’ into ‘women’, but he feels it does not sound right.

4) Syntactic structure

Delabastita (1993: 113) explains that syntactic ambiguity can make wodplay opportunity arise. The example he gives is ‘old men and women were left at the village’. In this example, it is unclear whether the adjective ‘old’ is

related to both men and women or just to men. Another example would be ‘our girls sell well’. Here, it is unclear what the sentence actually means. The word ‘girls’ can refer to girls in negative connotation or they can also refer to salesgirls.

c. Translation of Wordplay

It is true that wordplay is ideally translated into wordplay. However, to translate wordplay from the ST so that it will also function the same in the TT is not an easy thing to do. There are some constraints that translators may face. Gotlieb (1997: 216) lists three constraints that may create loss in the translation of wordplay. The first is language-specific constraint, which is related to “the presence of ‘untranslatable’ elements in the original which fail to have linguistic counterparts in the target language”. According to Gotlieb, homophony would be a good example because two specific words that sound alike in any source language will be possibly sound more differently in any target language involved (ibid.).

The word ‘tale’ and ‘tail’ can be taken as an example. These two words belong to the classification of homophony since both have identical sound. However, if they are to be translated into *Bahasa Indonesia* ‘tale’ becomes *cerita* and ‘tail’ becomes *ekor*. Both are not homophony; *cerita* and *ekor* do not sound identical at all. Due to this language differences, wordplay is sometimes considered untranslatable.

The second is media-specific constraint which is related to the type of language transfer used, in the case of this research is subtitling. Actually, this constraint will not be discussed here because it belongs to the sub-chapter of

subtitling and will be discussed further there. Nevertheless, it must be noted that to translate wordplay alone has been already very problematic let alone in the case of subtitling which is limited by space and time.

The third is human constraint which is related to the translators' competency to translate the wordplay. It is not unusual that the loss in the process of translation is due to translators' lack of knowledge about the source language. As far as the translation of wordplay is concerned, this would also be the case; the wordplay is not well translated because the translator does not have sufficient knowledge to detect the presence of wordplay. The example taken from *Shrek* below can be considered.

SHREK: What do you see?
 PUSS: Toad Stool Softener?
 DONKEY: I'm sure a nice BM is the perfect solution for marital problems.
 PUSS: **Elfa Seltzer**?
 SHREK: Uh-uh.
 PUSS: Hex Lax?
 SHREK: No! Try "handsome."
 PUSS: Sorry. No handsome.

Here, Puss is stealing some potions for Shrek and asks him which ones he needs. He then offers him a potion called Elfa-Seltzer. Actually, the word 'Elfa-Seltzer' is a play on the word 'Alka-Seltzer' by means of morphological development. Alka-Seltzer is a kind of medicine for relieving pain. However, 'Alka' is then changed into 'Elfa' to create the effect of fairy tale (the word 'elf' can also mean 'fairy'). In this regard, if the translator does not understand that Alka-Seltzer is a kind of medicine and that the change from 'Alka' to 'Elfa' is not by chance but there is a reason behind it, it would be very likely that the wordplay

can be lost in the target text. Considering such constraints, it is not surprising that translating wordplay is indeed very problematic and that is why translators need to find creative solutions to overcome the constraints.

d. Translation Techniques for Wordplay

As stated in the previous discussions, technique refers to translation as product. To describe the actual steps taken by the translators in each textual micro-unit, Humanika (2012: 3) suggests that there are eight techniques in the translation of wordplay from English into *Bahasa Indonesia*.

1) Wordplay to wordplay translation

Using this technique, the translator maintains the wordplay of the ST in the TT. The TT wordplay does not necessarily have to possess the exact meaning and form with the ST. The important thing is that both TT and ST wordplay share similar concept and the humorous effect of ST wordplay can still be felt in the TT.

SL: ‘They were obliged to have him with them,’ the Mock Turtle said; ‘no wise fish would go anywhere without a porpoise.’
 ‘Wouldn’t it really?’ said Alice in a tone of great surprise.
 ‘Of course not,’ said the Mock Turtle: ‘why, if a fish came to me, and told me he was going a journey, I should say “With what **porpoise**?”’
 ‘Do you mean **purpose**?’ said Alice.

TL: “Mereka wajib menerima pesut bersama mereka,” kata si Kura-Kura Tiruan, “ikan bijak manapun tidak akan pergi ke manamana tanpa pesut.”
 “Begitukan?” kata Alice dengan nada sangat terkejut.
 “Tentu saja tidak,” kata si Kura-Kura Tiruan, “jika seekor ikan datang padaku dan mengatakan bahwa ia akan melakukan perjalanan, aku akan berkata ‘Dengan **pesut** apa?’”
 “Apakah artinya ‘dengan **maksud** apa?’” kata Alice.

(*Alice Adventure in Wonderland*)

In the example above, the wordplay can be found in the words ‘porpoise’ and ‘purpose’. Both belongs to the classification of paronymy due to their identical sounds; ‘porpoise’ is pronounced /pɔ:pəs/ and ‘purpose’ is pronounced /pɜ:pəs/. By the translator, ‘porpoise’ and ‘purpose’ are translated into ‘pesut’ and ‘maksud’ respectively. Both ‘pesut’ and ‘maksud’ also belong to the classification of paronymy since their last syllable of /ʊt/ is pronounced the same. Thus, the translation of the wordplay is considered successful.

2) Using rethorical device

This technique aims at reproducing the effect of the ST wordplay by replacing it with some wordplay-related rhetorical devices, e.g. repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.

SL: Did that just say Grand **Central Station**? Or my aunt’s **constipation**?

TL: Katanya “Stasiun Grand **Central**” atau “bibiku **mual**”

(*Madagascar*)

Due to their similarity of sound, the words ‘Central Station’ and ‘constipation’ are considered wordplay. The translator translates them into *Bahasa Indonesia* by replacing the wordplay with two words with the same rhyme of ‘al’, that is ‘central’ and ‘mual’.

3) Situational translation

In order to make the wordplay more obvious for the readers, using this technique the translator adds word pictures or a descriptive phrase to help give a

better understanding of the wordplay. However, due to the limited space and time of subtitling, in this research this technique is simply out of the question.

4) Literal translation

In literal translation the translator translates the wordplay literally according to its literal meaning. As a result, the wordplay in SL becomes non-wordplay in the TT.

SL: Do **cats** eat **bats**? Do bats eat cats?

TL: Apakah **kucing** makan **kelelawar**? Apakah kelelawar makan kucing?

(Alice Adventure in Wonderland)

In this example, ‘cats’ and ‘bats’ are paronymy because of the sound of /æts/ they possess. The translator here employs literal translation technique by translating the wordplay literally; ‘cats’ is translated into *kucing* and ‘bats’ is translated into *kelelawar*. Consequently, the ST wordplay cannot be found in the TT.

5) Editorial techniques

In editorial technique, the translator inserts footnotes or comments in order to explain how the wordplay works. This technique is quite effective when the wordplay is difficult to recreate in the TT

SL: ‘Just think of what work it would make with the day and night! You see the earth takes twenty-four hours to turn around on its **axis** - ‘Taking of **axes**, said the Duchess, ‘chop off her head!’

TL: “Coba bayangkan akibatnya pada siang dan malam! Kau tahu, bumi memerlukan waktu dua puluh empat jam untuk berputar pada **porosnya** – “Omong-omong soal **kapak**” kata sang Duchess, penggal kepalanya!”

Catatan kaki:

1. Poros dalam bahasa Inggris adalah *axis*.
2. Kapak dalam bahasa Inggris adalah *axes*. *Axis* dan *axes* terdengar mirip. Maksud Alice mengatakan *axis*. Sementara sang Ratu berpikir Alice mengucapkan *axes*.

(*Alice Adventure in Wonderland*)

In the example above, the translator tries to inform the readers by using footnote in the same page that in there is a wordplay found in the text. However, just as situational translation, editorial technique is impossible to be implemented in subtitling.

6) Compensation

If wordplay is unable to be translated, the translator will sometimes insert wordplay of her/his own or try to gain wordplay by the use of another word or word phrase.

SL: ‘I couldn’t afford to learn it,’ said the Mock Turtle with a sigh. ‘I only took the regular course.’

‘What was that?’ inquired Alice.

‘**Reeling** and **Writhing**, of course, to begin with,’ the Mock Turtle replied; ‘and the different branches of Arithmetic – Ambition, Distruction, uglification and Derition’.

TL: “Aku tidak sanggup mempelajari ekstrakurikuler itu,” desah si Kura-kura Tiruan.

“Aku hanya mengambil kelas regular.”

“Kelas apa sajakah itu?” selidik Alice.

“Pertama-tama, tentu saja ada pelajaran **Memfaca** dan **Menufis**,” jawab si Kura-kura Tiruan. “Lalu ada beberapa jurusan dari Aritmatika – Ambisi, Gangguan, Memperjelek, dan Ejekan.”

(*Alice Adventure in Wonderland*)

In the example above, ‘reeling’ and ‘writhing’ are wordplay derived from ‘reading’ and ‘writing’. ‘Reeling’ means to stagger while ‘writhing’ means to twist. This wordplay really creates humorous effect since it is absurd that there are courses so called ‘reeling’ and ‘writhing’. In order to maintain the humorous effect in the TT, the translator here chooses to create wordplay of his own by translating them into two words that cannot even be found in Indonesian dictionary: *memfaca* and *menufis*. Even so, this technique is quite effective since the purpose of the wordplay to create humorous effect can be maintained.

7) Loan translation

Loan translation refers to the technique in which the translator directly transfers the ST wordplay to the TT without any change. The wordplay is translated the way it is.

SL:

SHREK: My but is itching up a storm and I can't reach it in this monkey suit. Hey, you! Come here. What's your name?

SERVANT: **Fiddlesworth**, sir.

SHREK: Perfect.

TL:

SHREK: Bokongku gatal dan aku tak bisa menggaruknya dengan baju monyet ini. Kau, kemarilah! Siapa namamu?

PEMBANTU: **Fiddlesworth**, Tuan.

SHREK: Sempurna

(*Shrek 2*)

The name ‘Fiddlesworth’ is actually a play on the phrase ‘a fiddle’s worth’ which means ‘a small amount’. Using loan translation, the translator directly translates ‘Fiddlesworth’ into ‘Fiddlesworth’ without any change. This makes the aspect of

ambiguity in the wordplay cannot be maintained because it now only refers to a single meaning, 'Fiddlesworth' as a proper name.

8) Deletion

Deletion means that the translator simply omits the part where the wordplay takes places. In other words, there is no translation of ST wordplay in the TT.

SL: 'You can draw water out of a well,' said the Hatter; 'so I should think you could draw treacle out of a treacle-well-eh stupid?'
 'But there were in the **well**.' Alice said to the Dormouse, not choosing to notice this last remark.
 'Of course they were,' said the Dormouse; '**-well** in.'

TL: "Kau bisa menimba air dari perigi air," ujar Pembuat topi. "Jadi saya pikir kau bisa menimba lumut dari perigi lumut. Bukan begitu, tolol?"
 "Tapi mereka berada di dasar sumur itu," ujar Elisa. Sama sekali ia tidak menghiraukan ucapan tupai yang paling akhir.
 "Tentu saja." Ujar tupai. (**No translation**)
(Alice Adventure in Wonderland)

In the example above, the word 'well' has two meanings; the first one is 'well' as a deep hole to sunk into the earth to obtain water and the second one 'well' as an adverb which means proper manner. Here, the translator simply leaves the wordplay untranslated. This is probably because the translator feels that the wordplay is hard to recreate in the ST or he does not aware about the presence of the wordplay in the ST.

3. Equivalence

Until the second half of the twentieth century, the problem in translation studies lies in the debate between literal and free translation (Munday, 2001: 19).

However, nowadays the new debate has been emerged around certain key issues and one of the most prominent ones was that of equivalence (ibid.). Moreover, many scholars have attempted to define the nature of equivalence. Roman Jakobson in Venuti (2000:113-18) examines the issues of linguistic meaning and equivalence. Following the relation between the signifier (the spoken and written signal) and the signified (the concept signified), Jakobson emphasizes that it is possible to understand what is signified by a word even if we have never seen or experienced the concept of thing in real life. Jakobson goes on to examine the problem of equivalence in meaning between words in different languages. He describes that translation involves “substituting message in one language not for separate code-units but for entire messages in some other languages”. In his words, “[t]he translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes.”

Another scholar who has discussed the problem of equivalence in translation is Eugene Nida. According to him, because it is impossible for a text in SL to be identically equivalent in TL, translators must seek “the closest possible equivalent” (Nida, 2003: 159). Nida goes on to classify equivalence into two types, namely formal and dynamic equivalence. About formal equivalence, he explains that “[f]ormal equivalence focuses on the message itself, in both form and content ... One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language.” Furthermore, Nida adds that in order for the message in the receptor language to

match as closely as possible to the elements in the receptor language, the message in the receptor culture should be constantly compared to the message in source culture. By doing so, what Nida calls ‘accuracy’ and ‘correctness’ can be determined.

In contrast, dynamic equivalence is based on what Nida calls “the principle of equivalent effect”. In this kind of translation, translators do not seek to try to match the receptor language message with the source language message, but translators should seek ‘dynamic relationship’ where the relationship between receptor and message must be substantially the same as that which existed between the original receptors and the message (Nida, 2003: 159). Nida concludes that there are three essential terms in his definition of dynamic equivalent: (1) *equivalent*, which points toward the source-language message, (2) *natural*, which points toward the receptor language, and (3) *closest*, which binds the two orientations together on the basis of the highest degree of approximation. The word *natural* itself must fit (1) the receptor language and culture as a whole, (2) the context of the particular message, and (3) the receptor-language audience. (Nida, 2003: 166-7).

In line with Nida’s discussion, Newmark (1981: 38) suggests the terms ‘semantic’ and ‘communicative’ translation. Communicative translation goal is “to produce on its readers an effect as close as possible to that obtained on the readers of the original”. This description is similar to Nida’s dynamic equivalent; both of them are target text oriented. On the other hand, semantic translation tries

“to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original

An important work on equivalence was also carried out by Werner Koller, a German scholar. Koller in Munday (2000:47) describes five types of equivalence.

1. Denotative equivalence is related to equivalence of the extralinguistic context of a text. Other literature, says Koller, calls this ‘content invariance’.
2. Connotative equivalence is related to the lexical choices, especially between near-synonyms. Koller sees this type of equivalence as elsewhere-being referred to as ‘stylistic equivalence’.
3. Text-normative equivalence is related to the text types, with different kinds of texts behaving in different ways.
4. Pragmatic equivalence, or ‘communicative equivalence’, is oriented towards the receiver of the text or message. This is Nida’s ‘dynamic equivalence’.
5. Formal equivalence, which is related to the form and aesthetics of the text, includes word and plays and the individual stylistic features of the ST. it is elsewhere referred to as ‘expressive equivalence’ and is not to be confused with Nida’s term.

To sum, Toury in Kenny (2001: 80) gives an interesting argument in order to address this problem of equivalence. In his words, “the question to be asked in the actual study of translations (especially in the comparative analysis of TT and ST) is not *whether* the two texts are equivalent (from a certain aspect), but *what type* and *degree* of translation equivalence they reveal” (emphasis original). This

argument is supported by Hartman and Strok in Bell (1991: 6) who states that “(t)ext in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation...”.

4. Subtitling

a. Notions of Subtitling

To begin with, it needs to be realized that subtitling belongs to the classification of screen translating or audiovisual translation (AVT). AVT may be defined as the translation of any material in audio, visual or audiovisual format. This includes subtitling, dubbing, and voice over. Dubbing is a process which entails “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue” (Luyken et al, 1991: 31), while voice-over can be defined as “a technique in which a disembodied voice can be heard over the original soundtrack, which remains audible but indecipherable to audiences” (Chiaro, 2009: 152). Moreover, subtitling can be defined as “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in sync with the original written message” (Gottlieb, 2001: 87).

A more comprehensive definition about subtitling is proposed by Henrik Gottlieb (1992: 162) as the following.

1. *Being of a written – as opposed to a spoken – nature, subtitling differs from all other types of screen translation.*
2. *The label additive indicates that in subtitling, verbal material is added to the original, maintaining the source language discourse.*

3. *The label immediate refers to the fact that in filmic media all discourse is presented in a flowing manner, beyond the control of the listener-viewer-reader.*
4. *The label synchronous refers to the fact that the original film (at least its non-verbal part) and the translated dialog are presented simultaneously – unlike ‘simultaneous’ interpreting.*
5. *The term polymedial states the fact that at least two parallel channels are used to convey the total message of the original.*

Subtitles themselves can be defined as “transcriptions of film or TV dialogue presented simultaneously on the screen” (Gottlieb, 1998: 244-5). Gottlieb further explains that subtitles usually consist of one or two lines of an average maximum length of 35 characters and are placed at the bottom of the picture and are either centred or left-aligned (ibid.). In a similar tone, Spanakaki (2010: 9) defines subtitles as “the textual versions of the dialogue in a film and in television programs and are usually displayed at the bottom of the screen”. Spanakaki adds that there are two forms of subtitles: 1) in a form of written translation of a dialogue in a foreign language, or 2) in a form of a written rendering of the dialogue in the same language to help viewers with hearing disabilities to follow the dialogue. This classification means that subtitles can be either interlingual or intralingual. Besides, subtitles are also bifurcated, which means that “we hear another's language while we read our own” (Shochat and Stam, 1985:41). Furthermore, Karamitroglou (2000:5) argues that subtitles are different from ‘display’ or ‘captions’. According to him, “[c]aptions’ (or ‘toptitles’) are pieces of ‘textual information usually inserted by the program maker to identify names, places or dates relevant to the story line” (ibid.).

b. Types of Subtitling

According to Gottlieb (1992: 163), linguistically, subtitling can be distinguished into two types.

- 1) Intralingual subtitling (translation within one cultural language). This includes
 - a) subtitling of domestic programmes for the Deaf and hard of hearing, and
 - b) subtitling of foreign-language programmes for language learners.

He adds that intralingual subtitling is vertical, in the sense that it involves taking speech down in writing, changing mode but not language.

- 2) Interlingual subtitling (translation between two cultural languages)

This type is diagonal, in the sense that the subtitler crosses over from speech in one language to writing in another, thus changing mode and language.

Additionally, Gottlieb also distinguishes subtitling on the basis of technical rather than linguistic processes of subtitling.

- 1) Open subtitles (received with the original film or television version). This type includes
 - a) cinema subtitles, which are either a physical part of the film (as in films for public viewing) or transmitted separately (for example at festival screenings), and
 - b) interlingual television subtitles transmitted terrestrially and broadcasted as part of the television picture.
- 2) Closed subtitling (optionally added to the original version). This type includes
 - a) television subtitles for the Deaf and hard of hearing, selected by the individual viewer on a remote-control unit and generated by a decoder in the television set, and

- b) interlingual television transmitted by satellite, allowing different speech communities to receive different versions of the same programme simultaneously.

c. Constraints of Subtitling

In some ways, subtitling, as a specific translation mode, is somewhat different from translation in general in the fact that subtitling possesses some constraints that common translation process may not do. Gottlieb (1992:164) lists two constraints in the process of subtitling: 1) formal or quantitative constraints 2) textual or qualitative constraints. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factor (a maximum of two lines are allowed, with approximately 35 characters per line) and the time factor (*ibid.*).

Moreover, Hatim and Manson (2005: 65) summarizes four constraints which create difficulties for the translators.

- 1) The shift in mode from speech to writing. This has the result that certain features of speech (non-standard dialect, emphatic devices such as intonation, code-switching and style-shifting, turn taking) will not automatically be presented in the written form of the target,
- 2) Factors which govern the medium or channel in which meaning is to be conveyed. There are physical constraints of available space (generally up to 33, or in some cases 40 keyboard spaces per line no more than two lines on screen) and the pace of the sound-track dialogue (titles may remain on screen for a minimum of two and a maximum of seven seconds).

- 3) The reduction of the source text as a consequence of (2) above. Because of this the translator has to reassess coherence strategies in order to maximize the retrievability of intended meaning from a more concise target language version.
- 4) The requirement of matching the visual image.

Moreover, subtitling also has a number of synchronization constraints. According to Mailhac in Spanakaki (2010: 10), these constraints are the following: a) the medium changes from oral to written, that is "video and television subtitling normally require larger fonts and therefore allow fewer characters", b) the linguistic transfer is constrained by the length and structure of utterances, c) link to visuals, d) frame changes "since they can divert the attention of the viewer away from the subtitles", and e) the viewers' reading speed, which varies according to their degree of literacy and according to whether it is a cinema audience or a television/video one, which carries implications in terms of the age range.

All in all, it can be said there are two main constraints in subtitling; space and time. These constraints of space and time require the translator to analyze the source text material carefully in order to decide what should be transferred to the target text and what can be left out. Furthermore, when it comes to translating wordplay in subtitling, the subtitler needs to use the limited space and time in an effective and efficient way in order to retain the humorous effect of wordplay in the subtitles translation.

5. *Shrek* Movies

Shrek movies consist of four related American animated films produced by DreamWorks. They are loosely based on William Steig's 1990 fairy tale picture book entitled *Shrek!* and somewhat serve as a parody film targeting other films adapted from numerous children's fantasies (mainly animated Disney films). They feature the voices of Mike Myers (Shrek), Eddie Murphy (Donkey), Cameron Diaz (Fiona), and Antonio Banderas (Puss). All four movies found in *Shrek* movies are *Shrek* (2001), *Shrek 2* (2004), *Shrek the Third* (2007) and *Shrek Forever After* (2010). The summary of each film is as the following.

a. *Shrek*

[Shrek](#) is a green ogre who lives alone in his swamp. He finds his life interrupted when many fairytale characters are exiled there by the fairytale-hating [Lord Farquaad](#). Shrek tells them that he will go ask Farquaad to send them back. He brings along a talking [Donkey](#) who is the only fairytale creature who knows the way to Duloc.

After getting there, Lord Farquaad agreed to send the fairytale characters back but with one condition that is Shrek has to rescue Fiona, a princess who is locked in a castle tower guarded by lava and a dragon because Lord Farquaad wants her to be his wife.

Shrek and Donkey travel to the castle and able to rescue Fiona by defeating the dragon. At first, Fiona is thrilled to be rescued but is quickly disappointed when Shrek takes his helmet off and reveals he is an ogre.

As the three journey to Duloc, Shrek and Fiona find they have more in common and fall in love. The trio almost gets at Duloc when Donkey hears strange noises coming from a place where Fiona spends a night. He finds Fiona turned into an ogre. She explains her childhood curse and that explains why she transforms each night. Only her true love's kiss will return her to her "love's true form". Shrek who is about to confess his feelings for Fiona, partly overhears them. his heart is broken as he mistakes her disgust with her transformation to an "ugly beast" as disgust with him. Furious, Shrek brought Lord Farquaad to Fiona. The couple return to Duloc, while Shrek angrily leaves his friendship with Donkey and returns to his swamp, remembering what Fiona "said" about him.

However, Shrek is miserable and misses Fiona at the same time. Feeling angry due to Shrek's conduct, Donkey comes to the swamp where Shrek says he overheard Donkey and Fiona's conversation. Donkey tells Shrek that she was talking about someone else. He accepts Shrek's apology and tells him that Fiona will be getting married soon and then urges Shrek into action to gain Fiona's love. They travel to Duloc quickly.

Shrek interrupts the wedding before Farquaad can kiss Fiona. He tells her that Farquaad is not her true love and only marrying her to become king. When the sun sets, Fiona turns into an ogre in front of everyone in the church. Shrek fully understands what he overheard. Farquaad, disgusted by Fiona, orders Shrek killed and Fiona imprisoned. Shrek whistles for Dragon who bursts in along with Donkey and shallows Farquaad. Shrek and Fiona admit their love and share a kiss; Fiona is bathed in light as her curse is broken but is surprised that she is still an

ogre, as she thought she would become beautiful, to which Shrek replies that she is beautiful. They marry in the swamp and leave on their honeymoon.

b. *Shrek 2*

After Shrek and Fiona come back from their honeymoon, they are invited to a royal ball by Fiona's parents to celebrate their marriage. Shrek is actually reluctant to participate. Even so together with Donkey, they all travel to the kingdom of Far Far Away to meet Fiona's parents, King Harold and Queen Lillian. After seeing Shrek, King Harold and Queen Lillian are surprised by Fiona's choice of husband and her new appearance.

Harold Shrek get into a heated argument in the dinner about how Shrek and Fiona will raise their family. Subsequently, King Harold meets the Fairy Godmother and Prince Charming, her son. He had arranged with the Fairy Godmother that Charming would marry Fiona and they demand that he get rid of Shrek. At the same time, Shrek worries that he and Fiona aren't meant to be after finding a diary from her pre-teenager years and discovering that she was once very infatuated with Prince Charming.

Harold then arranges for Shrek and Donkey to join him on a hunting trip, which is actually a trap to attract the two into an assassin, Puss in Boots. In fact, Puss cannot defeat Shrek and reveals that he was paid by Harold. Finally, he asks to join Shrek as a way to make amends.

Shrek decides to go to the Fairy Godmother for help. However, the Fairy Godmother refuses to assist him. The three then steal a "Happily Ever After" potion from Fairy Godmother potion factory. Shrek and Donkey drink the potion.

The potion has taken effect; Shrek is now a handsome man, while Donkey has turned into a [stallion](#). In order to make the change permanent, Shrek must kiss Fiona by midnight. The potion has also transformed Fiona back into her former human self. However, the Fairy Godmother, knowing about the potion's theft, sends Charming to the castle, where he acts out as Shrek to win Fiona's love. Knowing that, Shrek is heartbroken and lets Fiona go, believing she will be happier with Charming.

A few hours later, Shrek overhears Harold telling the Fairy Godmother that Fiona hasn't fallen for Charming. She gives him a love potion for Fiona, which will cause her to fall in love with the first person she kisses. Harold at first refuses, but the Fairy Godmother threatens to take away his own "Happily Ever After" if he does not listen to her.

In a royal ball, The Fairy Godmother tries to kill Shrek, but Harold sacrifices himself to save the couple. The spell reflects off his armor and defeats the Fairy Godmother into bubbles. It also reverts Harold to his true form, a [Frog Prince](#). Harold apologizes to Shrek and Fiona for everything he has done. Shrek forgives him, and Lillian tells Harold that she still loves him no matter what. When it is midnight, Shrek tells Fiona that if they kiss now, then their change will be permanent. But Fiona says that she wants what any other princess wants: to live happily ever after with the ogre she married.

c. Shrek the Third

King Harold is dying and his ogre son-in-law [Shrek](#) and daughter [Princess Fiona](#) are to become King and Queen of Far Far Away. Shrek insists that an ogre

as king is a bad idea and that there must be someone else for the job. Before dying, Harold tells Shrek that there is another heir: his nephew, [Arthur Pendragon](#). At the same time, Prince Charming goes to the Poison Apple tavern, where he persuades numerous fairy tale villains to fight for their "happily ever after" by appealing to their tragic defeats given in their stories. Shrek, [Donkey](#) and [Puss in Boots](#) set out to retrieve Arthur. As they are sailing away, Fiona yells to Shrek that she is pregnant, leaving Shrek shocked.

In Worcestershire Academy, they discover Arthur ("Artie", as he prefers to be called) is a 16 year old boy. Shrek tells Artie he is going to be king of Far Far Away. Artie is excited until Donkey and Puss by accident frighten him by discussing the responsibilities of being king. Artie tries taking control of the ship and crashes it on an island.

Charming and the other villains attack the castle. One of the Pigs accidentally blurted out that Shrek has gone off to bring in Arthur, and Prince Charming sends off Captain Hook and his pirates to track down Shrek. They are able to catch Shrek. Charming then prepares to kill Artie, believing he is the next king. To save Artie's life, Shrek tells Charming that Artie was a pawn to take his place as King of Far Far Away. Charming believes Shrek and allows Artie to run away. Later on, Puss and Donkey explain to him that Shrek lied so Charming would not kill him.

Charming stages a [musical](#) as a place to kill Shrek. [Princess Fiona](#) along with Puss, Donkey, the princesses and the fairy tale characters confront the

villains. Artie convinces the villains to give up their evil ways, saying that just because they are being treated like losers doesn't mean that they have to be losers.

Touched, the villains agree to give up their evil ways, except for Charming, who is furious at being failed. He attempts to attack Artie with his sword, but Shrek blocks the blow, so Charming attacks at him instead. Shrek, who at first seems fatally injured, informs Charming that he missed and that the Prince needs to keep looking for his own happily ever after. As Shrek pushes Charming aside, Dragon knocks over Rapunzel's tower, fatally crushing Charming. With Charming dead and gone for good, Shrek tells Artie the throne is his if he wants it, and Artie decides to accept it. Shrek retires with Fiona to their swamp, becoming the parents of [ogre triplets](#).

d. *Shrek Forever After*

Before Shrek and Donkey rescue Princess Fiona, King Harold and Queen Lilian meet with [con artist Rumpelstiltskin](#), who wishes to become King of Far Far Away in exchange for helping them. But before the deal is signed, Harold and Lillian know that Fiona has been rescued. Rumpelstiltskin then gets angry with Shrek for ruining his plans.

Meanwhile, Shrek has been tired of being a family man and celebrity among the local villagers. He is longing for the days when he felt like a "real [ogre](#)". He takes his family to Far Far Away to celebrate his children's first birthday. However, the party does not go well. He and Fiona have an argument which ends with Shrek saying that he was happier before he rescued her.

After that argument, Shrek encounters Rumpelstiltskin. Rumpel offers to give Shrek a day to live like a real ogre in exchange for a day from his childhood that he would not remember being erased. Shrek signs the contract and appears in a reality where he is a real ogre like he used to who is feared by villagers. However, on his way home, he finds Fiona and his home deserted. He is kidnapped by [witches](#) and taken to Rumpelstiltskin who is now the King of Far Far Away. He uses ogres for [slavery](#).

Upon inquiry, Rumpelstiltskin reveals that the day he erased was the day of Shrek's birth. Therefore, Shrek never saved Fiona, never met Donkey, and consequently Rumpelstiltskin was able to get Harold and Lillian to sign their kingdom away, then cause them to disappear. When the day ends, Shrek will fade from existence.

Shrek escapes Rumpelstiltskin's castle with Donkey. After Shrek explains the situation, Donkey helps him find a [loophole](#); the contract will be nullified if Shrek and Fiona share true love's kiss. Shrek and Donkey begin to travel and encounter a band of ogres who are resisting Rumpelstiltskin. The ogres are led by a still-cursed Fiona.

Shrek does everything he can to gain Fiona's love, but she is too busy preparing an ambush on Rumpelstiltskin. She is also cynical about the power of true love and throws herself into planning Rumpelstiltskin's capture. While sparring with her, Fiona begins to like Shrek, but stops short of kissing him. Shrek is discouraged, but Puss encourages him to continue pursuing Fiona.

During the ambush, the ogres are captured by the [Pied Piper](#), though Shrek and Fiona managed to escape with the intervention of Puss and Donkey. Shrek insists Fiona kiss him, saying that it will fix everything, but because Fiona does not truly love him the kiss is ineffective. Hearing that Rumpelstiltskin is offering anything desired by the one who captures Shrek, Shrek surrenders himself in exchange for "all ogres" being released. Fiona remains in custody because, as Rumpelstiltskin points out, she is not "all ogre" (only by night, not by day). Shrek and Fiona are to be fed to [Dragon](#), but Donkey, Puss and the ogres raid Rumpelstiltskin's castle, allowing Shrek and Fiona to defeat Dragon and capture Rumpelstiltskin.

As the sun rises, Shrek begins to fade from existence. But Fiona, having fallen in love with him, kisses him just before he disappears, therefore cancelling the contract and restoring Shrek to his world. Shrek embraces his friends being grateful for everything he has, truly living happily forever after.

B. Related Studies

Actually, the study about wordplay is not something new in the field of translation studies. Some studies had been conducted before. Two of them are a journal entitled "Ideologi Penerjemahan Wordplay dalam *Alice's Adventure in Wonderland* ke dalam Bahasa Indonesia" by Eko Setyo Humanika and a master thesis entitled "Translation Strategies for Wordplay in *The Simpsons*" written by Elina Korhonen from University of Helsinki.

In his journal, Humanika analyzes the techniques and translation ideologies used to translate *Alice's Adventure in Wonderland* from English into

Bahasa Indonesia. The results show that there are five techniques used by the translator: literal translation, wordplay to wordplay translation, compensation, editorial techniques, and deletion. Moreover, 71% of techniques used are source language oriented and the rest are target language oriented. This indicates that foreignization is the ideology of the translator.

Furthermore, Korhonen thesis aims at analyzing what strategies are used by the translator to translate *The Simpsons* into Finnish. The results show that the strategy most often used by the translator is translating source-text wordplay with non-wordplay (42% of the cases). The second most often used strategy is rendering wordplay as wordplay, which is 32% of the instances of wordplay. The wordplay was omitted in the target text in 18% of the cases (14 instances). In 4% of the cases (three instances) a related rhetorical device was used to render the pun in the target text and in 4% of the cases (three instances) the pun was present in the target text in a similar form as in the source text.

C. Conceptual Framework

Nida and Taber (2003: 12) suggests that “translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style”. The same case also happens in the translation of wordplay in which the meaning of the source text expressions and the style or form of the wordplay should be maintained. Thus, the notion of wordplay proposed by Nida and Taber above considered applicable for this study.

Furthermore, translation can also occur in the audiovisual media or known as audiovisual translation. One of the forms of audiovisual translation is subtitling. On the notion of subtitling, this research applies the the definition of subtitling proposed by Henrik Gottlieb. He (1992: 162) defines subtitling as

1. *Being of a written – as opposed to a spoken – nature, subtitling differs from all other types of screen translation.*
2. *The label additive indicates that in subtitling, verbal material is added to the original, maintaining the source language discourse.*
3. *The label immediate refers to the fact that in filmic media all discourse is presented in a flowing manner, beyond the control of the listener-viewer-reader.*
4. *The label synchronous refers to the fact that the original film (at least its non-verbal part) and the translated dialog are presented simultaneously – unlike ‘simultaneous’ interpreting.*
5. *The term polymedial states the fact that at least two parallel channels are used to convey the total message of the original.*

Gottlieb (1992: 163), also distinguishes subtitling into two types based on the linguistic aspect. They are 1) intralingual subtitling (translation within one cultural language) that includes subtitling of domestic programmes for the Deaf and hard of hearing, and subtitling of foreign-language programmes for language learners and 2) Interlingual subtitling (translation between two cultural languages). In this case, the concept of interlingual translation is applied because there are two different languages are analyzed in this study, English and *Bahasa Indonesia*.

This study analyzes the translation of wordplay in *Shrek* movies into *Bahasa Indonesia*. The notion of wordplay used in this research is the one proposed by Dirk Delabastita. He (1993: 57) states that

wordplay is the general name indicating the various textual phenomena (i.e. on the level performance or *parole*) in which certain features inherent

in the structure of the language used (level of competence or *langue*) are exploited in such a way as to establish a communicatively significant, (near) simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers).

Moreover, Delabastita (1993: 102-113) identifies four basic types into which the majority of individual linguistic features of wordplay may be classified.

1) Phonological structure

Delabastita (1993: 102-5) explains that the relationships established between the components of a phonologic wordplay can be in the form of homophony, homonymy, and paronymy.

a) Homonymy

Homonymy refers to the situation where two words or word groups are identical both in sound and spelling but different in meanings.

b) Homophony

Homophony refers to the situation when words or group of words are different in writing but identical in pronunciation.

c) Paronymy

Paronymy is a condition when words or group words are nearly but not quite identical in spelling and pronunciation.

2) Lexical developments

a) polysemy

It must be realized that the difference between polysemy and homonymy sometimes is subtle since both are words with the same spelling and pronunciation, but different meanings. The difference between polysemy and

homonymy can be seen from their meaning. When the meaning is related it belongs to polysemy, while when the meaning is unrelated it is called homonymy.

b) idioms

Lukes (2013: 54) states that wordplay in the form of idioms can emerge in two conditions. The first is the ambiguity of the idioms, which means that the idiom can be interpreted both literally and figuratively. The second condition is by violating its idiomatic reading. It means that there is some parts of the idioms that is changed and replaced by other words in order to create the humorous effect.

3. Morphological development

Delabastita (1993: 109) states that wordplay can be created through morphological mechanisms, such as derivation and composition (or compounding). On the notion of derivation, *thefreedictionary.com* gives the following definition.

The process by which words are formed from existing words or bases by adding affixes, as *singer* from *sing* or *undo* from *do*, by changing the shape of the word or base, as *song* from *sing*, or by adding an affix and changing the pronunciation of the word or base, as *electricity* from *electric*.

In the case of wordplay, however, the derivation is often done to create a new word that cannot be found in the dictionary. Moreover, according to Booij (2007: 75), compounding consist of “the combinations of two words, in which one word modifies the meaning of the other, the dead”. The example of compounding would be ‘house wife, ‘red lig^t’, table-leg’, etc.

4. Syntactic structure

Delabastita (1993: 113) explains that syntactic ambiguity can make wordplay opportunity arise. The example he gives is ‘old men and women were left at the village’. In this example, it is unclear whether the adjective ‘old’ is related to both men and women or just to men.

In the regard of the techniques used by the translator to translate the wordplay into *Bahasa Indonesia*, the translation techniques for wordplay proposed by Humanika are considered applicable for this research because they are also used to translate text from English into *Bahasa Indonesia*. Humanika (2012: 3) explains that there are eight techniques in the translation of wordplay into *Bahasa Indonesia*. However, for the sake of this research two techniques, situational translation and editorial techniques, are omitted. The reason lies in the fact that the application of both of them for subtitling are out of the question due to the limitation of space and time. Consequently, there are six techniques applied in this research.

1. Wordplay to wordplay translation

Using this technique, the translator maintains the wordplay from the ST in the TT. The TT wordplay does not necessarily have to possess the exact meaning and form with the ST. The important thing is that both TT and ST wordplay share similar concept and the humorous effect of ST wordplay can still be felt in the TT.

2. Using rethorical device

This technique aims at reproducing the effect of the ST wordplay by replacing it with some wordplay-related rhetorical devices, e.g. repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.

3. Literal translation

In literal translation the translator translates the wordplay literally according its literal meaning. As a result, the wordplay in SL becomes non-wordplay in the TT.

4. Compensation

If wordplay is unable to be translated, the translator will sometimes insert wordplay of her/his own or try to gain wordplay by the use of another word or word phrase.

5. Loan translation

Loan translation refers to the technique in which the translator directly transfers the ST wordplay to the TT without any change. The wordplay is translated the way it is.

6. Deletion

Deletion means that the translator simply omits the part where the wordplay takes places. In other words, there is no translation of ST wordplay in the TT.

In the respect of the translation equivalence, Toury in Kenny (2001: 80) postulates that “the question to be asked in the actual study of translations

(especially in the comparative analysis of TT and ST) is not *whether* the two texts are equivalent (from a certain aspect), but *what type* and *degree* of translation equivalence they reveal” (emphasis original). Regarding degree of equivalence, Hartman and Strok in Bell (1991: 6) states that equivalence can be either fully or partially. In their words, “(t)ext in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation...”. Moreover, in addressing the type of equivalence, Nida and Taber’s definition about translation can be taken into consideration. According them, what should be equivalent in translation is meaning and style (Nida and Taber, 2003: 12). Therefore, in the translation of wordplay, not only meaning is translated but also the form of the wordplay. In reference to the discussions above, the type and degree of translation equivalence of wordplay can be formulated in the following table.

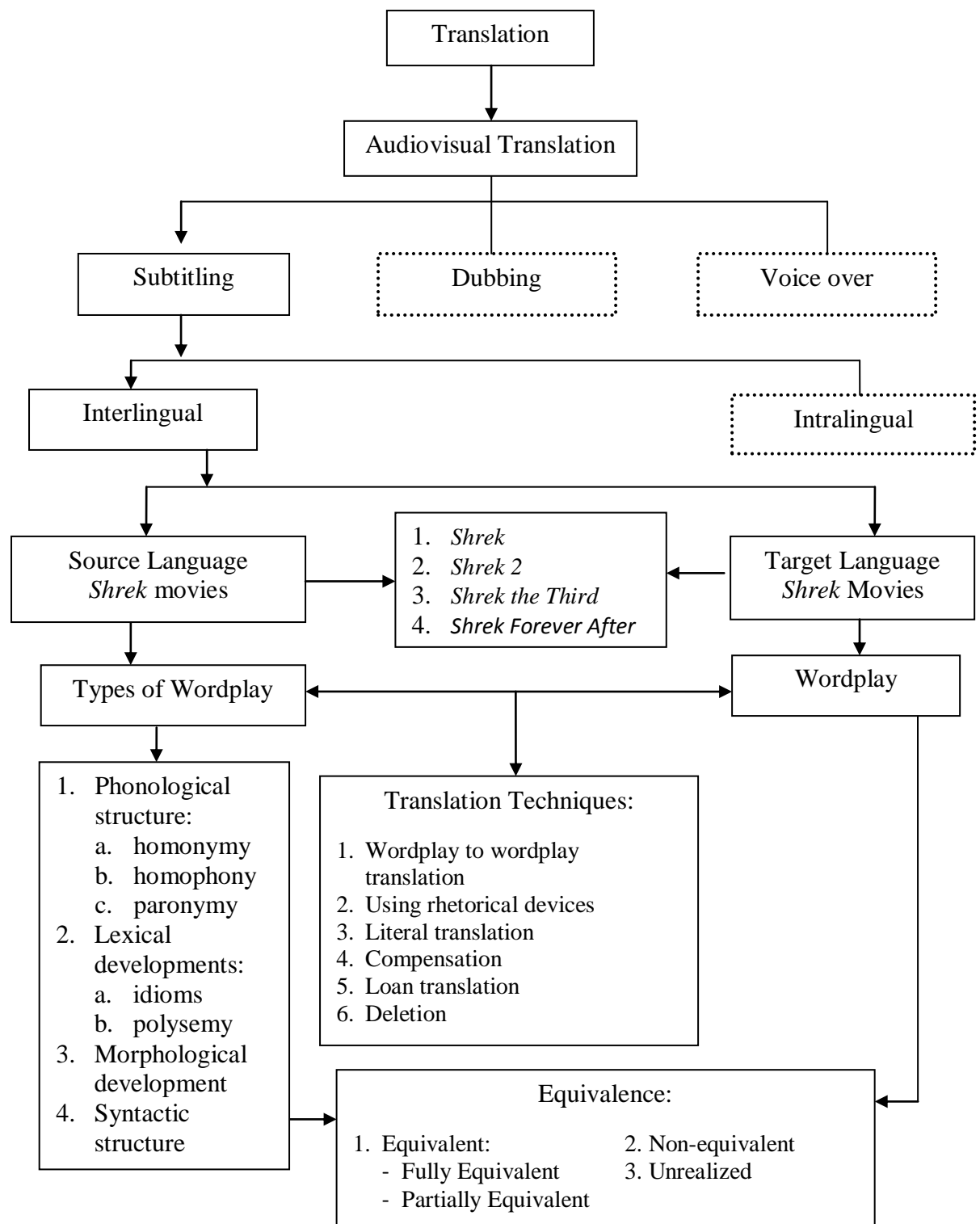
Table 1. Degree and Type of Translation Equivalence of Wordplay

Equivalence	Degree of equivalence	Type of equivalence	Descriptions
Equivalent	Fully Equivalent	Equivalent in form and meaning	Wordplay is translated into wordplay and the meaning of the source text expressions is maintained.
	Partially Equivalent	Equivalent in form only	Wordplay is translated into wordplay but the meaning of the source text expressions is different.
		Equivalent in meaning only	Wordplay is translated into non-wordplay in order to maintain the meaning of source text expressions.

Non-equivalent	-	-	Wordplay is translated into non-wordplay and the meaning of the source text expressions is different.
Unrealized	-	-	Wordplay in the SL is not realized in the TL.

D. Analytical Construct

In reference to the conceptual framework above, the following diagram presents the outlines of the research.

Figure 1. **Analytical Construct**

CHAPTER III RESEARCH METHOD

A. Type of Research

The research employed a qualitative method. Wahyuni (2012: 12) states that one of the characteristics of qualitative research is that it is descriptive in nature. What is meant by descriptive is that in qualitative research the data collected are in the form of words rather than numbers (ibid.). Furthermore, Vanderstoep and Johnston (2009: 7) tell us that qualitative research yields “narrative or textual descriptions of the phenomena under study”. Meanwhile, this research aimed at describing the phenomena found in the translation of wordplay in *Shrek* movies. These phenomena were related to the types of wordplay, techniques used to translate the wordplay, and the degree of equivalence of the wordplay. Thus, a qualitative method was considered relevant to be applied in this research.

B. Data and Data Sources

Schreiber (2008: 185) defines data as a collection of information that can be in the form of numbers, words, pictures, video, audio, or concepts. More specifically, Firmin (2008 : 190) tells us that in qualitative research, the term data is frequently related to words. The data in this research were words and phrases considered wordplay found in *Shrek* movies and their *Bahasa Indonesia* subtitling texts, while the context of the data was the dialogues of the characters of *Shrek* movies. Furthermore, the data were collected manually from English texts as the

phonic channel and *Bahasa Indonesia* texts as the graphic channel of the original VCDs of *Shrek* movies: *Shrek*, *Shrek 2*, *Shrek the Third*, and *Shrek Forever After*.

C. Research Instruments

Lincoln and Guba in Vanderstoep and Johnston (2009: 188) state that human is the best instrument in a qualitative research. In line with Lincoln and Guba, Moleong (2009: 168) points out that in qualitative research, the researcher is the center of the whole research process because he is the one who plan the research, collect, analyze, interpret the data, and eventually report the research findings. In sum, it can be said that the researcher was the main instrument in this research. Besides, as the supporting instrument data sheet was employed to record and classify the data. The model of the data sheet can be seen in the following table.

Table 2. Data Sheet

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques						Equivalence					
			Ph			Lx		M	S	W	R	L	C	L	D	Eq		N	U
			H	H	P	P	I									F	P		
m	p	r	l	d	r	y	t	t	m	n	l	l	l						
1	<p>DONKEY: I'm gonna just stop talking. SHREK: Finally! DONKEY: This is taking forever, Shrek. There's no in-flight movie or nothing! SHREK: The Kingdom of Far, Far Away, Donkey. That's where we're going. Far, far... away!</p> <p>DONKEY: Aku akan berhenti bicara. SHREK: Akhirnya! DONKEY: Tapi perjalanan ini terlalu jauh, tanpa tayangan film atau apapun. SHREK: Kerajaan 'Far Far Away' adalah tujuan kita. Sangat, sangat jauh.</p>	The phrase 'Far Far Away' can refer to two different meanings. The first is proper name (a kingdom) and the second refers to distance.	√							√		√			√				

No: Datum Number

Ph: Phonological structure

Hn: Homonymy

Hp: Homophony

Pr: Paronymy

Lx: Lexical developments

Pl: Polysemy

Id: Idioms

W: Wordplay to wordplay translation

Rt: Using rethorical devices

Lt: Literal translation

Cm: Compensation

Ln: Loan translation

Dl: Deletion

Fl: Fully equivalent

Pi: Partially equivalent

N: No equivalent

U: Unrealized

D. Data Collection Techniques

The steps taken to collect the data for this research includes

1. watching the movies several times to get an insight about the phenomena under study, which is the translation of wordplay,
2. making transcript by manually jotting down the English dialogues containing the wordplay,
3. writing the *Bahasa Indonesia* subtitling texts of the English dialogues containing the wordplay, and
4. putting the data into data sheet.

E. Data Analysis Techniques

The data in this research were analyzed using some steps as follows.

1. Reading

In this first step all the data that had been collected before, both from the ST and TT, were read comprehensively.

2. Classifying

The relevant data were categorized using a table. The table was made to classify the data into types of wordplay, techniques used to translate the wordplay, and the degree of equivalence of the wordplay.

3. Interpreting

When the classification was finished, the data were analyzed by interpreting each datum to answer the research questions.

4. Reporting

In this last step, the data were presented in the discussion. Some examples from the findings were taken and further explanation of the interpretation were elaborated.

F. Trustworthiness

According to Given and Saumure (2008: 895), trustworthiness is “the ways in which qualitative researchers ensure that transferability, credibility, dependability, and confirmability are evident in their research”. To gain trustworthiness, the concept of credibility were applied in this research. Credibility implies that the data are accurately represented by the researcher (Given and Saumure, 2008: 895). According to Wahyuni (2012: 40), triangulation method can be used to increase credibility of data. She further adds that one of the forms of triangulation is the usage of peer debriefing, i.e. critical examination and evaluation by a qualified outside researcher (ibid: 42). In this research, peer debriefing was conducted by asking two students of English Language and Literature, Imanina Resti Sujarwanto and Dhoni Setiawan, to critically examine and evaluate the data.

CHAPTER IV FINDINGS AND DISCUSSION

This chapter consists of two parts: the findings of the research and the discussion of the findings. The first part presents the findings of the three objectives of this research: types of wordplay in *Shrek* movies, the techniques used by the translator to translate the wordplay in *Shrek* movies into *Bahasa Indonesia*, and the degree of equivalence of the translation of wordplay in *Shrek* movies into *Bahasa Indonesia*. Meanwhile, the second part provides detailed explanation of the findings.

A. Findings

This part consists of three findings. They are types of wordplay in *Shrek* movies, techniques used by the translator to translate the wordplay in *Shrek* movies into *Bahasa Indonesia*, and degree of equivalence of the translation of wordplay in *Shrek* movies into *Bahasa Indonesia*. Each finding is presented in a table which contains frequency and percentage of the total 53 data occurrence.

1. Types of Wordplay in *Shrek* movies

As stated in Chapter II, Delabastita (1993: 102) classifies wordplay into three basic types. They are phonological structure, lexical developments, and morphological development, and syntactic structure. Phonological structure itself is divided into homonymy, homophony, and paronymy, while lexical developments are divided into polysemy and idioms. Therefore, there are total seven types of wordplay. Out of these total seven types, homophony and syntactic

structure are absent in the findings. The table below shows the frequency and percentage of the types of the wordplay in *Shrek* movies.

Table 3. Data Finding of Types of Wordplay in *Shrek* movies

No.	Types of Wordplay	Frequency	Percentage
1	Phonological structure		
	a. Homonymy	11	20.75%
	b. Homophony	-	-
	c. Haronymy	11	20.75%
2	Lexical developments		
	a. polysemy	5	9.43%
	b. idioms	7	13.22%
3	Morphological development	19	35.85%
4	Syntactic structure	-	-
Total		53	100%

In Table 2, morphological development is in the highest rank with 19 data out of 53 total data. It is then followed by both paronymy and homonymy in the second rank each with 11 data. Moreover, idioms and polysemy are in the third and fourth rank respectively. Idioms contribute 7 data, while polysemy contributes 5 data.

2. Techniques to Translate the Wordplay in *Shrek* movies

In this research there are only four techniques found. Out of these four techniques, three are based on techniques proposed by Humanika, i.e. literal translation, loan translation, and deletion. Moreover, it is also found that there are some cases in which more than one technique is used. In this regard it is called multiple technique. In other words, the four techniques found in the translation of wordplay in *Shrek* movies are literal translation, loan translation, deletion, and multiple technique. The occurrence frequency and its percentage of the total data are shown in the following table.

Table 4. **Data Finding of Techniques to Translate the Wordplay in *Shrek* Movies**

No.	Techniques	Frequency	Percentage
1	Wordplay to wordplay	-	-
2	Using rhetorical devices	-	-
3	Literal translation	39	73.58%
4	Compensation	-	-
5	Loan translation	3	5.66%
6	Deletion	7	13.22%
7	Multiple technique		
	a. Literal-wordplay to wordplay	2	3.78%
	b. Literal-loan	1	1.88%
	c. Literal-deletion	1	1.88%
Total		53	100%

Table 3 shows that literal translation is the most frequently used technique to translate the wordplay in *Shrek* movies into *Bahasa Indonesia* with 39 data out of 53 total data. In the second rank, there is deletion with 7 data. Loan translation is in the third rank with 3 data. Moreover, multiple technique contributes 4 data which consists of literal-wordplay to wordplay with 2 data, literal-loan with 1 datum and lastly literal-deletion also with 1 datum.

3. Degree of Equivalence of the Translation of Wordplay in *Shrek* Movies

Table 4 presents the frequency and percentage of the degree of equivalence in the translation of wordplay in *Shrek* movies. The degree of equivalence can be categorized into equivalent, non-equivalent, and unrealized. Equivalent itself is divided into fully and partially equivalent.

Table 5. **Degree of Equivalence of the Translation of Wordplay in *Shrek* Movies**

No.	Degree of Equivalence	Frequency	Percentage
1	Equivalent		
	a. Fully equivalent	2	3.78%
	b. Partially equivalent	40	75.46%
2	Non-equivalent	7	13.22%
3	Unrealized	4	7.54%
Total		53	100%

As seen in the table above, 79.24% of the translation of wordplay in *Shrek* is equivalent with total 40 data. However, out of these total 40 data, there are only 2 data that are fully equivalent. The rest or 38 data belongs to the categorization of partially equivalent. Furthermore, 7 data are non-equivalent and, lastly, there are 4 unrealized data.

Additionally, there is an additional finding found in this research. This finding presents the relationship between all the previous three findings.

Table 6. Relationship of Types, Techniques and Degree of Equivalence

Types Techniques	Homonymy	Paronymy	Polysemy	Idioms	Morph. develop ment	Total
Literal	Fl: - Pl: 8 N: - U: -	Fl: - Pl: 7 N: - U: -	Fl: - Pl: 2 N: - U: -	Fl: - Pl: 4 N: 2 U: -	Fl: - Pl: 14 N: 2 U: -	39
Loan	Fl: - Pl: 1 N: - U: -	Fl: - Pl: 2 N: - U: -				3
Deletion	Fl: - Pl: - N: - U: 1	Fl: - Pl: - N: - U: 2		Fl: - Pl: - N: 1 U: -	Fl: - Pl: 2 N: - U: 1	7
Literal- wordplay to wordplay			Fl: 2 Pl: - N: - U: -			2
Literal-loan	Fl: - Pl: 1 N: - U: -					1
Literal- deletion			Fl: - Pl: - N: 1			1

			U: -			
Total	11	11	5	7	19	53

As seen in Table 6, homonymy is translated by using 4 different techniques. They are literal translation, loan translation, deletion, and literal-loan translation. Literal translation yields 8 partially equivalent translation. Loan translation yields one partially equivalent translation. Deletion yields one unrealized translation and literal-loan translation yields one partially equivalent translation.

Meanwhile, paronymy is translated by using three techniques: literal translation, loan translation, and deletion. Literal translation yields 7 partially equivalent translation. Loan translation yields 2 partially equivalent translation and deletion contributes 2 unrealized translation.

Additionally, polysemy is translated by using 3 techniques. They are literal translation, literal-wordplay to wordplay, and literal deletion. Among these techniques only literal-wordplay to wordplay yields fully equivalent. The others, literal and literal-deletion, yield 2 partially and one non-equivalent translation respectively.

Different from the three previous types of wordplay, idioms are translated only by using two techniques: literal translation and deletion. Literal translation contributes 4 partially equivalent and 2 non-equivalent translation, while deletion produces only one non-equivalent translation.

Lastly, morphological development is translated by using two techniques, namely literal translation and deletion. Literal translation yields 14 partially

equivalent translation, while deletion contributes 2 partially equivalent and one unrealized translation.

B. Discussion

This sub-chapter is divided into three parts based on the research objectives. In each part, some examples from the findings are taken and further explanation of the interpretation is elaborated.

1. Types of wordplay in *Shrek* Movies

As seen in the research findings, the types of wordplay found in *Shrek* movies are phonological structure (divided into homonymy and paronymy), lexical developments: polysemy, lexical developments: idioms, and morphological development. Examples of each type and more detailed explanation of them are discussed below.

a. Phonological structure

Wordplay that is based on phonological structure can be classified into homonymy, homophony, and paronymy. In *Shrek* movies, there is no single instance of homophony found, while homonymy and paronymy are present with data occurrence 10 and 11 respectively. The examples and their explanation are elaborated below.

1) Homonymy

The basic idea of homonymy is that two word/s or word groups are identical both in sound and spelling but different in meanings. This condition is often exploited in order to arouse humorous effect as seen in the datum below.

SL:

DONKEY: Oh, no. That's the old Keebler's place. Let's back away slowly.

PUSS: That's the Fairy Godmother's cottage. She's the largest producer of hexes and potions in the whole kingdom.

SHREK: Then why don't we pop in there for a **spell**? Ha-ha! **Spell**!

TL:

DONKEY: Itu tempat yang perlu dihindari. Ayo kita kabur pelan-pelan.

PUSS: Itu pondok Ibu Peri. Produksi terbesar untuk kutukan dan ramuan.

SHREK: Ayo ke sana untuk suatu **mantera**. **Mantera**?

(Datum number 20)

Shrek is a bit taken aback by the fact that Fiona's father does not give him the blessing to be Fiona's husband. Desperate and confused, Shrek, together with Donkey and Puss, then starts a quest to seek Fairy Godmother's cottage, hoping that he can find a potion that can solve his problem. After sometime, they finally arrive at the cottage. Donkey is afraid looking at the Fairy Godmother's thatched-roofed cottage, but Puss convinces them that they are at the right place. Shrek then says "Then why don't we pop in there for a spell? Ha-ha! Spell!". Both Shrek and Donkey burst into laughter.

The reason why both Shrek and Donkey burst into laughter is the word 'spell' that Shrek says. It seems that the word 'spell' is said to refer to a word that is believed to have magic power. This argument is supported by the fact that Shrek and his companions are looking for a potion. Indeed, spell and potion both are closely related. However, it turns out that the word 'spell' can also mean another thing, that is 'a short period of time' (just like 'for a while'). As a result,

Shrek's sentence becomes ambiguous because it is not obvious which 'spell' he really means. At the same time, the use of a word with the same sound and spelling but different meanings, or called as homonymy, like this is quite effective to create humorous effect or amusement.

In the *Bahasa Indonesia* subtitling texts it can be seen that the translator literally translates the word 'spell' into 'mantera'. In *Bahasa Indonesia* 'mantera' is not a homonymy because it only refers to a single meaning, in this regard the meaning of 'spell' as a word that is believed to have magic power. Although the aspect of ambiguity is lost in the target text, the translation can still maintain the meaning of the source text expressions. Therefore, the translation can be considered partially equivalent.

Even though the wordplay found in this datum seems to be very difficult to be recreated in the target text, it is not something impossible to do. One of the possible alternatives is the following translation. The expression "Then why don't we pop in there for a *spell*? Ha-ha! *Spell*!" could be translated into "Ayo ke sana walau hanya untuk *semantera*? *Semantera*?" Here, the word 'spell' is translated into 'semantera'. The word 'semantera' is actually a play on the word 'sementara'. The word 'sementara' itself is the Indonesian word for 'for a spell'. Meanwhile, the word 'semantera' contains a word that has the same meaning with 'spell', that is 'mantera'. Although there is a shift in the type of the wordplay (from homonymy to paronymy), this alternative translation can be taken into consideration. The reason is that it can maintain the ambiguity of the meaning of 'spell'.

Moreover, homonymy may also be used in order to create a sentence that can be interpreted more than one way. As seen in the datum below, the wordplay is constructed in a clever way by using a word that has exactly the same spelling and sound but completely different meanings.

SL:

SHREK: How do you feel?

DONKEY: I don't feel any different. I look any different?

PUSS: You still look like an **ass** to me.

SHREK: Maybe it doesn't work on donkeys.

TL:

SHREK: Bagaimana rasanya?

DONKEY: Aku tak merasakan perbedaan. Aku terlihat lain?

PUSS: *No Translation*

SHREK: Mungkin ini tak bereaksi para keledai.

(Datum number 14)

The conversation above takes place soon after Donkey drinks a potion called 'Happily Ever After' that Shrek, Donkey, and Puss steal from Fairy Godmother's cottage. Actually, Shrek is the one who should drink the potion. Yet, Donkey offers himself to drink the potion first to test whether or not the potion has a negative effect. When Shrek asks Donkey about how he feels after drinking the potion, Donkey replies that he does not feel any difference. However, Puss says that for him Donkey still looks like an 'ass'.

Actually, the word 'ass' uttered by Puss can refer to two different meanings. The first means 'a donkey' and the second is 'a stupid person'. Both have exactly the same sound and spelling. In other words, they are homonymous. Moreover, Puss' utterance "You still look like an ass to me" can be interpreted in

two ways. Firstly, Puss thinks that after drinking the potion Donkey is still Donkey in terms of his physical appearance. Secondly, due to the fact that Puss and Donkey do not get along too well, Puss' utterance can be interpreted as a means of mockery. Puss sees Donkey as a stupid animal who the only thing he can do is talk and talk.

In the datum above not only the wordplay is not translated, the translator does not even translate the source text expression. Actually, if the translator finds it hard to recreate the wordplay, at least s/he must be able to maintain the meaning of the source text expressions. After all, meaning is important in the realm of translation. Thus, deleting the source text expression that causes the loss of meaning is certainly not a good option.

To end the discussion about homonymy, it should be realized that homonymy does not always refer to a condition in which two words are identical both in sound and spelling but different in meanings as seen in the discussion of two data above. Two word groups that are identical both in sound and spelling but different in meanings can also be categorized as homonymy.

SL:

DONKEY: I'm gonna just stop talking.

SHREK: Finally!

DONKEY: This is taking forever, Shrek. There's no in-flight movie or nothing!

SHREK: The Kingdom of **Far, Far Away**, Donkey. That's where we're going. **Far, far... away!**

TL:

DONKEY: Aku akan berhenti bicara.

SHREK: Akhirnya!

DONKEY: Tapi perjalanan ini terlalu jauh, tanpa tayangan film atau apapun.

SHREK: Kerajaan '**Far Far Away**' adalah tujuan kita. **Sangat, sangat jauh.**

(Datum number 9)

Soon after getting married, Shrek and Fiona are invited by the kingdom of Far Far Away (the kingdom that Fiona's parents rule) for a royal ball in celebration of their marriage. Although reluctant, Shrek decides to go with Fiona and Donkey. The trip to the kingdom of Far Far Away is so long that it makes Donkey impatient and keep talking all the time. After Donkey decides to stop talking, Shrek tells Donkey that they are going to the kingdom of Far Far Away.

The most interesting thing about the conversation above is that the play on the word 'Far Far Away'. When Shrek says the kingdom of 'Far Far Away' in the first sentence, he refers to the name of the kingdom. Yet, the word 'far far away' he says in the second sentence refers to the distance of the kingdom of Far Far Away that is so far far away. In this regard, although 'Far Far Away' and 'far far away' are not exactly the same in spelling because the first is a proper name and as a result it should be written in capital letter, they still can be categorized as homonymy because their sound are still identical.

The technique used to translate the wordplay in this datum is literal-loan translation. 'Far Far Away' as a proper name is translated by using loan translation, while 'far far away' that indicates distance is translated literally. This makes the aspect of wordplay is lost in the target text because 'Far Far Away' and 'sangat sangat jauh' are not homonymous. Actually, the wordplay can be maintained if, instead of using loan translation, the translator simply translates the kingdom 'Far Far Away' into the kingdom of 'Sangat Sangat Jauh'.

2) Paronymy

Paronymy refers to a condition when words or group words are nearly but not quite identical in spelling and pronunciation. The datum below shows how two words can have ‘nearly but not identical spelling and pronunciation’.

SL:

GINGY: You are a monster.

FARQUAAD: I'm not the monster here. You are. You and the rest of that fairy tale trash, poisoning my perfect world. Now, tell me! Where are the others?

GINGY: **Eat** me!

SL:

GINGY: Kau monster.

FARQUAAD: Bukan aku monster yang disini, tapi kau. Kau dan sampah negeri dongeng lainnya. Meracuni duniaku yang sempurna. Kini katakan, dimana yang lain?

GINGY: **Makan** aku!

(Datum number 3)

This conversation takes place when Lord Farquaard is interrogating Gingy, a gingerbread man, about the whereabouts of the other fairy tale creatures. Gingy calls Farquaard a monster because he has been so cruel for breaking Gingy's legs into two. Farquaard denies that he is a monster and even insists Gingy to tell him where the other fairy tale creatures are. Instead of cooperating with Farquaard, Gingy says “Eat me!”.

When Gingy says ‘eat me!’, it seems that it is a form of resistance which means that rather than telling Farquaard where his friends are, Gingy chooses to die by allowing Farquaard to eat him. Nevertheless, the expression ‘eat me’ is actually a play on the informal expression ‘beats me’, which means ‘I do not

know’. Here, the word ‘eat’ and ‘beats’ are paronymous since both are nearly but not quite identical in spelling and pronunciation.

A similar case also occurs in the datum below. However, the pronunciation of the two words being confronted is not as nearly identical as the datum in the previous discussion.

SL:

SHREK: Hello? Fiona?

PUSS: You should not be here, señor.

SHREK: Puss? You've gotta be kidding me.

PUSS: **Feed** me, if you dare.

TL:

SHREK: Fiona?

PUSS: Kau semestinya tak ada di sini, Tuan.

SHRE: Puss? Kau pasti bergurau.

PUSS: **Beri aku makan**, kalau kau berani

(Datum number 45)

Shrek is looking for Fiona in her room. Yet, he finds nobody there. Suddenly, Puss comes up. Shrek is very taken aback looking at Puss’ appearance; he is now extremely fat. Puss then challenges Shrek by saying “feed me, if you dare”.

The line ‘feed me, if you dare’ is actually derived from the old Puss’ line when he is still in a good shape, “fear me, if you dare”. However, the word ‘fear’ is replaced by ‘feed’ because Puss now has put so many weight that he finds himself really hard to move around. Indeed, it is assumed that such a change in his body is because he eats too much food. That is why instead of making people ‘fear’ him, he would rather make people ‘feed’ him.

This play on the word ‘fear’ can be classified as a paronymy because of the nearly but not identical spelling and pronunciation between ‘fear’ and ‘feed’. Using literal translation, the word ‘feed’ is translated into ‘beri aku makan’. Although the aspect of wordplay cannot be maintained (‘beri aku makan’ is not paronymous with ‘takut’, the Indonesian word for ‘fear’), the translation can maintain the meaning of the source text expression.

Moreover, different from the discussion above in which the only thing that is identical between ‘fear’ and ‘feed’ is their first letter, in the datum below the spelling between the words being confronted is almost identical.

SL:

SHREK: What do you see?

PUSS: Toad Stool Softener?

DONKEY: I'm sure a nice BM is the perfect solution for marital problems.

PUSS: Elfa-Seltzer? **Hex-Lax**?

SHREK: No! Try "handsome."

PUSS: Sorry. No handsome.

TL:

SHREK: Apa yang kau temukan?

PUSS: Pelembut katak?

DONKEY: Aku yakin sakit perut adalah solusi terbaik masalah pernikahan.

PUSS: Alca seltzer? **Pelemah kutukan**?

SHREK: Tidak. Cobalah ‘Tampan’.

PUSS: Maaf, tak ada itu.

(Datum number 13)

Shrek, Puss, and Donkey are trying to steal a potion from Fairy Godmother’s cottage. Shrek asks Puss to climb on the top of the shelf, which contains dozens kinds of potions, to see if he can find the potion he wants. After

reaching the top, Puss offers a potion called ‘Hex-Lax’, but Shrek refuses it, saying that what he wants is a potion called ‘handsome’.

The name ‘Hex-Lax’ is actually derived from a medicine called ‘Ex-Lax’. ‘Ex-Lax’, in which ‘Lax’ is the abbreviation for laxative, is a medicine to relieve constipation. To create the effect of fairy tale, the letter ‘h’ is added. As a result, the name of potion becomes ‘Hex-Lax’. The word ‘Hex’ itself is synonymous with the word ‘curse’. Thus, it can be said ‘Hex-lax’ is a potion to dispel a curse. This is a good example of paronymy since the words ‘Hex’ and ‘Ex’ are nearly identical in both spelling and pronunciation.

The *Bahasa Indonesia* subtitling texts show that ‘Hex-Lax’ is translated literally into ‘Pelemah kutukan’. This certainly makes the aspect of wordplay cannot be conveyed in the target text. Even so, the translation successfully maintains the meaning of the source text expression.

b. Lexical developments

1) polysemy

As explained in Chapter II, the difference between polysemy and homonymy sometimes is subtle since both are words with the same spelling and pronunciation, but different meanings. Therefore, a clear distinction between them needs to be made. In this research, the difference between polysemy and homonymy can be seen from their meaning. When the meaning is related, it belongs to polysemy, while when the meaning is unrelated, it is called homonymy. The example of polysemy can be seen in the datum below.

SL:

FIONA: And what of my groom-to-be? Lord Farquaad? What's he like?

SHREK: Let me put it this way, Princess. Men of Farquaad's **stature** are in **short** supply.

DONKEY: I don't know. There are those who think **little** of him.

FIONA: You're just jealous you can never measure up to a great ruler like Lord Farquaad.

SHREK: But I'll let you do the "measuring" when you see him tomorrow.

TL:

FIONA: Bagaimana calon mempelai priaku, Lord Faquaard? Seperti apa dia?

SHREK: Begini saja menyebutnya. Pria **setinggi** Farquaad tersedia **pendek**.

DONKEY: Sejumlah kalangan menganggap **kecil** dirinya.

FIONA: Hentikan, kalian berdua. Kalian hanya cemburu tak bias sebanding dengan penguasa seperti Farquaard.

SHREK: Mungkin kau benar. Tapi biar kau saja yang "membandingkan" saat kau lihat dia besok.

(Datum number 6,7,8)

The conversation above begins when Fiona asks Shrek and Donkey what her groom-to-be, Lord Farquaad, looks like. When Shrek answers "Men of Farquaad's *stature* are in short *supply*" and Donkey says "I don't know. There are those who think *little* of him", they are actually describing Lord Farquaad physical appearance, which is far below the average of normal person. Yet, Fiona misinterprets what they are saying by thinking that Shrek and Donkey are questioning Lord Farquaad's greatness. This misinterpretation can happen because Fiona fails to understand three important words in Shrek and Donkey' utterance. They are 'stature', 'short' and 'little'.

Actually, the word 'stature' can refer to two different meanings. The first refers to the height of a human in terms of physical appearance and the second refers to the height of a human in terms of status or esteem. What is meant

‘stature’ by Shrek is the first, but Fiona interprets it as the latter. Moreover, the word ‘short’ can refer to either short in terms of height or short in terms of quality. Again, what Shrek means is the first, but what Fiona perceives is the latter. Lastly, the word ‘little’ also refers to two different meanings. The first means ‘small in size’ and the second is ‘small in influence’. Just as the previous cases, Shrek means the first, but Fiona understands it as the latter.

All the Fiona’s misinterpretation may be caused by two things. First, Fiona never sees Lord Farquaard before. That is why when Shrek and Donkey are ‘making fun’ of Lord Farquaard’s physical appearance, she does not realize it. Second, the words ‘stature’, ‘supply’ and ‘little’ can be categorized as polysemous words. Each has two different meaning, but their meanings are still related. The only difference is that the first meaning refers to physical thing, while the other meaning refers to mental thing. Referring to the second meaning, Fiona thinks that Shrek and Donkey are jealous of Lord Faquaard’s greatness.

2) idioms

Idioms can be defined as a group of words whose meaning is different from the individual words. Wordplay in the form of idioms can emerge in two conditions. The first is the ambiguity of the idioms. It means that the idioms can be interpreted both literally and figuratively, as seen in the datum below.

SL:

RUMPELSTILTSKIN: Looks like it's time **to pay the piper**. Griselda, seriously, it's time to pay the piper. Now go get my chequebook! Go! Move! Get out!

TL:

RUMPELSTILTSKIN: Saatnya membayar tukang seruling. Aku serius, ini saatnya **membayar tukang seruling**. Ambil buku cekku!

(Datum number 47)

Rumpelstiltskin and his witches are discussing how to get Shrek. A witch comes up with the idea to hire a professional bounty hunter. Rumpelstiltskin agrees with that idea and commands one of his witches to hire a bounty hunter called The Piped Piper, a professional bounty hunter who has the ability to capture his enemies by forcing them to dance and follow him with his enchanted flute. After The Piped Piper arrives, Rumpelstiltskin says in a very tense tone “Looks like it's time to pay the piper”. There is a silence afterwards, but soon it is followed by Rumpelstiltskin asking Griselda, one of his witches, to get him his chequebook.

In the conversation above, the idiom can be found in the phrase ‘pay the piper’, which means ‘to receive punishment for something’. When Rumpelstiltskin says ‘pay the piper’, Griselda and other witches interpret it figuratively. It can be seen from their reaction; they keep silent and do not say a word. It is possible that they think Rumpelstiltskin, by saying that phrase, is expressing his emotion about Shrek, meaning that Shrek will receive punishment from Rumpelstiltskin. However, it turns out that what Rumpelstiltskin really means is the literal meaning of ‘pay the piper’. It can be seen from Rumpelstiltskin’s reaction who asks Griselda to get his cheque book. In other words, Rumpelstiltskin wants to pay The Piped Piper.

In this case the translator only translates the literal meaning of the idiom. Consequently, the idiom is lost in the target text. A good translation for this wordplay would be one that represents the figurative and literal meaning. ‘Membayar harganya’ could be an alternative translation for this wordplay because in *Bahasa Indonesia* it can also be interpreted figuratively and literally. More interestingly, when translated into English ‘membayar harganya’ means ‘pay the price’; it is also an idiom which has more or less the same meaning with ‘pay the piper’. Another example can be found in the datum above which the idiom is translated literally.

This instance of wordplay in which idioms can be interpreted literally and figuratively are often found in *Shrek* movies. The misunderstanding between the speaker and the hearer is effective to create humorous effect for the audience as can be seen in the datum below.

SL:

FIONA: Wait where are you going? The exit’s right over there.

SHREK: Well, I have to **save my ass**.

FIONA: What kind of knight are you?

SHREK: One of a kind.

TL:

FIONA: Mau ke mana kau? Jalan keluar di sana.

SHREK: Aku harus **menyelamatkan keledaiku**.

FIONA: Ksatria macam apa kau ini?

SHREK: Yang unik.

(Datum number 5)

Shrek has successfully rescued Fiona and afterwards he wants to save his friend, a donkey named Donkey. Yet, Fiona does not know that Shrek is coming with a companion. As a result, when Shrek says “I have to save my ass”, what he

actually means is that he wants to save Donkey ('ass' is synonymous with 'donkey'). However, assuming that Shrek is coming alone, Fiona misinterprets what Shrek says and thinks that he is an irresponsible knight by saying "What kind of knight are you?" ('save one's ass' is an informal idiom which means 'to get one's out of trouble'). Here, the misunderstanding between Shrek and Fiona occurs because what Shrek means is the literal meaning of 'save my ass', but what Fiona perceives is the figurative meaning

Literal translation is used by the translator to translate 'save my ass' into 'menyelamatkan keledaiku'. This causes the double meaning of 'save my ass' is lost in the target text because in *Bahasa Indonesia* 'menyelamatkan keledaiku' only refers to the literal meaning of 'save my ass'. Even so, referring to the fact that it is almost impossible to find an Indonesian idiom that can be interpreted in two ways and suits with the context of the conversation, this loss of wordplay is understandable.

Moreover, idiomatic wordplay can also be created by changing some parts of the idioms. The datum below shows how the change and replacement works.

SL:

DONKEY: Shrek? Remember when you said ogres have layers?

SHREK: Aye.

DONKEY: Well, I have a bit of a confession to make. Donkeys don't have layers. We **wear our fear right out there on our sleeves**.

SHREK: Wait a second. Donkeys don't have sleeves.

DONKEY: You know what I mean.

SHREK: You can't tell me you're afraid of heights.

TL:

SHREK: Shrek, ingat saat kau bilang Ogre itu berlapis-lapis?

SHREK: Ya.

DONKEY: Aku mau mengakui sesuatu, keledai tak punya lapisan. Kami **tak punya apapun di balik lengan baju kami.**

SHREK: Tunggu, keledai tak punya lengan baju.

DONKEY: Kau tahu apa maksudku.

SHREK: Masa kau takut ketinggian?

(Datum number 4)

Shrek and Donkey have arrived at the tower in which Fiona is locked. In order to enter the tower, they have to cross a rickety bridge over a boiling lake of lava first. Knowing that, Donkey confesses something to Shrek. He says “Donkeys don't have layers. We wear our fear right out there on our sleeves”. Shrek at first does not what Donkey really means by saying that. Then, he realizes that Donkey is actually afraid of crossing the bridge.

In the datum above, the phrase ‘wear our fear right out there on our sleeves’ is actually derived from the idiom ‘wear one’s heart on one’s sleeve’, which means ‘to display one’s feelings openly and habitually, rather than keep them private’. Donkey uses this idiom because he is going to confess something to Shrek. Yet, Donkey replaces the word ‘heart’ with ‘fear’. This replacement is probably because what he is going to confess is the fact that he is afraid of heights. Thus, the word ‘fear’ is used to indicate that it is his fear that he is going to display openly to Shrek.

In the *Bahasa Indonesia* subtitling texts it can be seen that the idiomatic wordplay ‘wear our fear right out there on our sleeves’ is translated literally into ‘tak punya apapun di balik lengan baju kami’. It is true that by preserving the aspect of ‘sleeves’, this translation can suit with the context of the conversation. However, the play on the idiom cannot be maintained. Again, just as the previous

datum, this loss of wordplay is understandable because it is very hard to find an Indonesian idiom that contains the aspect of ‘sleeve’ and ‘fear’ at the same time.

3) Morphological development

Wordplay can be formed through morphological mechanisms, such as derivation and compounding. The simple definition of derivation is the formation of lexemes. The formation can be done by means of affixation, conversion, reduplication, etc. The datum below presents the wordplay that is based on affixation, formation of a word by means of an affix.

SL:

PUSS: It seems that we are safe.

DONKEY: Yeah, it looks a lot less **pitchforky** and **torchy** out there. Let's go.

TL:

PUSS: Tampaknya kita aman.

DONKEY: Tak begitu banyak pengejar di luar sana. Ayo kita pergi.

(Datum number 52 & 53)

After Rumpelstitskin announces that for whomever brings him Shrek shall receive the deal of lifetime, a group of villagers begins to look for Shrek. Bringing pitchforks and torches, they are running around to find Shrek. Knowing that, Shrek, Donkey and Puss hide behind a wall. After the villagers go away, they come out of the wall. Puss says that they are already safe. Then, Donkey says that because now it is less ‘pitchforky’ and ‘torchy’, it is time to go.

The words ‘pitchforky’ and ‘torchy’ are actually derived from the words ‘pitchfork’ and ‘torch’ respectively. The suffix -y is added to make the words become adjective. By this affixation, Donkey creates new words that cannot even

be found in the dictionary, pitchforky and torchy. Donkey uses these words to refer their situation; the villagers who bring pitchfork and torch to hunt them are already gone. In other words, the situation is safe because there is no more danger from the villagers.

The translator chooses not to recreate the wordplay in the target text by means of deletion technique. Instead, s/he chooses to translate the explicit meaning of ‘pitchforky’ and ‘torchy’ by using the word ‘pengejar’. By doing this, the wordplay is lost in the target text, but the meaning of the source text expression can be maintained.

Furthermore, compounding is a word formation process in which compounds, a word that is itself the combination of two or more words, are formed. In the case of wordplay, one of the words in the compound word is often replaced by another word as seen in the following datum.

SL:

KING HAROLD: I don't think you realize that our daughter has married a monster!

QUEEN LILIAN: Oh, stop being such a **drama king**.

KING HAROLD: Fine! Pretend there's nothing wrong!

TL:

RAJA HAROLD: Kurasa kau tak sadar putrid kita akan menikahi seorang monster.

RATU LILIAN: Hentikan **dramatisirmu**.

RAJA HAROLD: Baiklah. Berpura-puralah semuanya baik.

(Datum number 26)

King Harold tells his wife, Queen Lilian, that he disagrees Fiona marries to Shrek. He argues that Fiona is supposed to choose the price he has picked for

her. Yet, Queen Lilian defends Fiona for marrying Shrek. She asks King Harold to stop being such a drama king.

The word ‘drama king’ is actually derived from the informal word ‘drama queen’, which means a person (especially a woman) who acts as though things are much worse than they really are. The word ‘queen’ is replaced by ‘king’ because in this conversation the one who acts in a melodramatic way happens to be a king, in this regard King Harold.

Seen from the *Bahasa Indonesia* subtitling texts, it can be said that the translator recognizes the occurrence of the wordplay, but he chooses not to translate it. If s/he does not recognize the occurrence of the wordplay, the translation of ‘drama king’ would be ‘raja drama’. Nevertheless, because the translator understands that ‘drama king’ is a play on ‘drama queen’, he translates ‘drama king’ into ‘dramatisir’, referring to the meaning of ‘drama queen’. As has been stated before, language difference becomes the main obstacle. Thus, the translator’s option not to recreate the wordplay is understandable.

Wordplay can also be formed by means of both derivation and compounding. As seen in the datum below, compounding is used first then followed by derivation.

SL:

DONKEY: I think you grabbed the "**Farty Ever After**" potion.

PUSS: Maybe it's a dud.

SHREK: Or maybe Fiona and I were never meant to be.

TL:

DONKEY: Kurasa kau minum ramuan **buang angin**.

PUSS: Mungkin ramuannya gagal.

(Datum number 22)

Shrek, Donkey, and Puss have successfully stolen a potion called “Happily Ever After” from Fairy Goodmother’s cottage. Shrek is on the verge of drinking it, but then Donkey wants to drink it first to test if the potion causes negative effect. After Donkey takes a sip and nothing bad happens, Shrek drinks it up. His stomach gurgles and then he farts loudly. Knowing that, Donkey says that Shrek grabs the “Farty Ever After” potion.

In the conversation above Donkey replaces the word ‘Happily’ with ‘Farty’ as a way to tease Shrek who farts after drinking the potion. Still, the word ‘Farty’ is not available in English dictionary. The suffix -y is added in order to suit with the word ‘Happily’ that also ends with suffix -y.

By the translator ‘Farty Ever After’ is translated into ‘buang angin’, omitting the ‘Ever After’ part. Besides not maintaining the aspect of derivation and compounding, this translation makes the source text expression is not completely conveyed in the target text. ‘Buang angin selama-lamanya’ could be an alternative translation. Using this translation, the meaning of the source text expression can be completely conveyed in the target text. Even so, the aspect of wordplay is still lost in the target text.

2. Techniques to Translate the Wordplay in *Shrek* Movies

There are four techniques found in the translation of the wordplay in *Shrek* movies. They are literal translation, loan translation, deletion, and multiple techniques. Multiple techniques itself consists of literal-wordplay to wordplay, literal-loan, and literal-deletion. Examples of each type and more detailed explanation of them are discussed below.

a. Literal translation

In literal translation the translator translates the wordplay word-for-word. As a result, the wordplay is sometimes lost in the target text as seen in the datum below.

SL:

SHREK: So, Charming, you want to let me out of these so we can settle this **ogre-to-man**?

PRINCE CHARMING: That sounds fun. But I have a better idea

TL:

SHREK: Mau lepaskan ini agar kita bisa selesaikan **antara ogre dan pria**?

PANGERAN CHARMING: Kedengarannya menyenangkan. Tapi aku punya ide yang lebih baik.

(Datum number 34)

The wordplay in this datum can be found in the phrase ‘ogre-to-man’. It is actually a play on the idiom ‘man-to-man’. The adverb ‘man-to-man’ contains the same meaning with ‘directly’. However, because Shrek is an ogre and Prince Charming is a man, Shrek replaces the word ‘man’ with ‘ogre’. By the translator, the idiom is translated literally. As a result, the idiomatic meaning and the wordplay are lost in the target text at the same time.

An equivalent translation for this wordplay would be one that can maintain the function of the word ‘ogre-to-man’ as an adverb and, at the same time, one that can also maintain the wordplay. It seems that the latter is really hard to do because of the language barrier hampered. Thus, the more realistic option is omitting the wordplay to maintain the meaning of the source text expressions. ‘Dengan jantan’

could be an alternative translation because in *Bahasa Indonesia* it also functions as an adverb.

Meanwhile, literal translation may lead to the mistranslation of wordplay that is based on homonymy. As seen in the datum below, homonymy in source text becomes non-homonymy in the target text.

SL:

GINGY: He **croaked**.

TL:

GINGY: Dia **berkuak**.

(Datum number 19)

In the datum above the word ‘croak’ can be categorized as homonymy since it refers to two different meanings. The first is ‘to utter as the sound of a frog’ and the second is ‘to die’ (slang). When Gingly says “He croaked”, it is not obvious which meaning of ‘croak’ he means. On one hand, it can refer to the situation of King Harold who is dying after being hit by Fairy Godmother’s magic spell. On the other hand, it can also refer to the other meaning because at the time Gingly says that, there is a sound of a frog coming from King Harold’s coat. It turns out that the sound is King Harold’s; he is now transformed into a frog. In this case the translator translates the wordplay according to its literal meaning. The word ‘croaked’ is translated into ‘berkuak’; it is not homonymy in *Bahasa Indonesia*. As a result, the wordplay is lost in the target text.

This loss of wordplay in the target text is actually understandable. In *Bahasa Indonesia* it is really difficult to find two homonymous words that can represent this double meaning of ‘croak’. That is why the translator’s option to

omit the wordplay in order to maintain the meaning of the source text expressions can be understood.

b. Loan translation

Loan translation refers to the technique in which the translator directly transfers the ST wordplay to the TT without any change. The wordplay is translated the way it is. In *Shrek* movies all the wordplay translated using loan translation is that on proper name.

SL:

SHREK: What do you see?

PUSS: Toad Stool Softener?

DONKEY: I'm sure a nice BM is the perfect solution for marital problems.

PUSS: **Elfa-Seltzer**? Hex-Lax?

SHREK: No! Try "handsome."

PUSS: Sorry. No handsome.

TL:

SHREK: Apa yang kau temukan?

PUSS: Pelembut katak?

DONKEY: Aku yakin sakit perut adalah solusi terbaik masalah pernikahan.

PUSS: **Alca seltzer**? Pelemah kutukan?

SHREK: Tidak. Cobalah 'Tampan'.

PUSS: Maaf, tak ada itu.

(Datum number 12)

Puss is trying to steal a potion for Shrek. He asks Shrek which one he needs. Puss then offers Shrek a potion called Elfa-Seltzer. Actually, the word 'Elfa-Seltzer' is an example of play on the word 'Alka-Seltzer' by means of morphological development. Alka-Seltzer is a kind of medicine for relieving pain. However, the word 'Alka' is replaced by 'Elfa' to create the effect of fairy tale (the word 'elf' can also mean 'fairy').

By the translator, the word ‘Elfa-Seltzer’ is translated into ‘Alca seltzer’. Although there is a little bit mistyping (the actual medicine is ‘Alka-Seltzer with letter ‘k’ not ‘c’), the translation can still be considered using loan translation. Moreover, this choice to translate the wordplay by means of loan translation may bring two effects in the target text. First, the wordplay is lost because the play on the words ‘Alfa’ and ‘Elfa’ are not maintained. Second, it is very likely that the source text meaning cannot be well conveyed because the medicine ‘Alka-Seltzer’ is not familiar for Indonesia people.

A good translation for this wordplay would be one that can represent the meaning of ‘Alca-Seltzer’ as a medicine and one that can maintain the effect of fairy tale which is created by changing the word ‘Alca’ into ‘Elfa’. The word ‘Perimex’ could be an alternative translation for two reasons. First, ‘Perimex’ is actually a play on the word ‘Paramex’, an Indonesian popular medicine to relieve headache. In this regard the concept of medicine can be maintained. Second, ‘Peri’ is the Indonesian word for ‘fairy’. In other words, the effect of fairy tale is completely maintained.

Another wordplay on proper name is found in the following two data. Both in data number 29 and 30, the translation cannot maintain the wordplay of the source text.

SL:

SHREK: My butt is itching up a storm and I can't reach it in this monkey suit. Hey, you! Come here. What's your name?

SERVANT: **Fiddlesworth**, sir.

SHREK: Perfect.

TL:

SHREK: Bokongku gatal dan aku tak bisa menggaruknya dengan baju monyet ini. Kau, kemarilah! Siapa namamu?

PEMBANTU: **Fiddlesworth**, Tuan.

SHREK: Sempurna.

(Datum number 29)

Shrek has terrible itch in his butt and he cannot scratch it himself. So, he asks a man who is standing with a stick in his hand nearby to scratch him. Shrek asks the man his name. He says 'Fiddlesworth' to which Shrek responds 'Perfect'.

The name 'Fiddlesworth' is actually a play on the phrase 'a fiddle's worth' which means 'a small amount'. The word 'Fiddlesworth' in this datum then can be interpreted in two ways. First, the name of the servant is 'Fiddlesworth'. Second, when the man says 'Fiddlesworth', he actually does not answer Shrek's question as to what his name is. Rather, he asks Shrek in turn if what Shrek needs is just a small amount of scratching. That is why Shrek says 'Perfect' which means that he does need just a small amount of scratching to relieve his itch.

Using loan translation, the translator directly translates 'Fiddlesworth' into 'Fiddlesworth' without any change. This makes the aspect of ambiguity in the wordplay cannot be maintained because it now only refers to a single meaning, 'Fiddlesworth' as a proper name.

Furthermore, the next datum provides a slight difference on how the wordplay works. If in the previous discussion homonymy is exploited to create the wordplay, the following datum uses paronymous words.

SL:

PRINCE CHARMING: And you, **Frumppigskin!**

RUMPELSTILTSKIN: Rumpelstiltskin.

PRINCE CHARMING: Where's that firstborn you were promised?

TL:

PRINCE CHARMING: Dan kau, **Frumypigskin!**

RUMPELSTILTSKIN: Aku Rumpelstiltskin.

PRINCE CHARMING: Di mana anak pertama yang dijanjikan padamu?

(Datum number 30)

In this datum, Prince Charming mistakes the name Rumpelstiltskin for 'Frumypigskin'. This is actually a wordplay based on paronymy since both Rumpelstiltskin and Frumypigskin have nearly identical sound. The word 'Frumypigskin' itself is basically formed by three different words. The first is 'frumpy' which means unfashionable. The second is 'pig' and the third is 'skin'. Looking at the word formation, it can be said that 'Frumypigskin' is used as a form of mockery. By the translator, the wordplay is translated directly; 'Frumypigskin' is translated into 'Frumypigskin' as well. As a result, it is very likely that the Indonesian audience does not recognize the occurrence of the wordplay because they think 'Frumypigskin' is just misspelling for Rumpelstiltskin. Additionally, they are also possibly not aware that 'Frumypigskin' consists of three different words with different meanings.

A good translation for this wordplay would be one that can maintain the aspect of paronymy as well as the aspect of mockery. The word 'Gembelsambalasin' could be an alternative translation. It is also formed by three different words ('gembel', 'sambal' and 'asin') that more or less can also be said to contain the aspect of mockery.

c. Deletion

Deletion means that the translator simply omits the part where the wordplay takes places. In the datum below, the wordplay is omitted in the target text. Yet, the meaning of the sentence can still be maintained.

SL:

KING HAROLD: Where are we?

WAITRESS: Hi. Welcome to **Friar's Fat Boy!** May I take your order?

FAIRY GODMOTHER: My diet is ruined! I hope you're happy. Two Renaissance Wraps, no Mayo...chili rings...

PRICE CHARMING: I'll have the Medieval Meal.

TL:

RAJA HAROLD: Kita dimana?

PELAYAN: Selamat datang. Bisa kucatat pesananmu?

IBU PERI: Dietku berantakan. Kuharap kau sengan. Dua 'Renaissance', tanpa mayo...

PANGERAN CHARMING: Aku mau paket kuno.

(Datum number 28)

The wordplay in this datum can be found in the phrase 'Friar's Fat Boy'. It is actually a play on Bob's Big Boy, an international restaurant founded by Bob Wian in Southern California. In the *Bahasa Indonesia* subtitling texts it can be seen that the translator omits the part where the wordplay exists. Nevertheless, the message of the source text is still maintained. There are two possible reasons why the wordplay is omitted. Firstly, the translator does not understand the wordplay. Secondly, the translator understands the wordplay but does not know how to re-create it in the target text.

Moreover, sometimes the wordplay is omitted for cultural reason. As seen the datum below, the wordplay is omitted because it is probably seen as profanity which is considered inappropriate for Indonesian audience.

SL:

DONKEY: It's nothing to be ashamed of. I cry all the time. Just thinking about my grandma, or thinking about baby kittens, or my grandma kissing a baby kitten, or a little baby grandma kitten. That is so **darn** sad.

TL:

DONKEY: Tak perlu malu. Aku sering menangis, memikirkan nenekku, atau bayi-bayi kucing atau nenek mencium kucing atau kucing tua yang kecil. Menyedihkan sekali.

(Datum number 44)

Shrek sheds tears after he loses his wife and children. Knowing that, Donkey is trying to cheer Shrek up by telling him how he should do. Instead of making Shrek feels better, he is carried away by his own story and begins to cry.

The wordplay in this datum can be found in the word 'darn', which is a euphemism for 'damn'. In the *Bahasa Indonesia* subtitling texts, however, the wordplay is omitted. It is assumed that such an omission is because the word 'darn' is considered profanity by the translator. As a result, the wordplay cannot be found in the *Bahasa Indonesia* subtitling texts.

d. Multiple technique

As seen in the findings of this research, in some cases the wordplay is translated using the combination of two techniques which is called multiple techniques. This multiple technique consists of literal-wordplay to wordplay, literal-loan translation, and literal deletion.

1) Literal-wordplay to wordplay

This technique covers the combination of literal translation technique and wordplay to wordplay technique. The following two data provide the example how polysemous words are translated using this technique.

SL:

FIONA: And what of my groom-to-be? Lord Farquaad? What's he like?

SHREK: Let me put it this way, Princess. Men of Farquaad's **stature** are in short supply.

DONKEY: I don't know. There are those who think **little** of him.

FIONA: You're just jealous you can never measure up to a great ruler like Lord Farquaad.

SHREK: But I'll let you do the "measuring" when you see him tomorrow.

TL:

FIONA: Bagaimana calon mempelai priaku, Lord Faquaard? Seperti apa dia?

SHREK: Begini saja menyebutnya. Pria **setinggi** Farquaad tersedia pendek.

DONKEY: Sejumlah kalangan menganggap **kecil** dirinya.

FIONA: Hentikan, kalian berdua. Kalian hanya cemburu tak bisa sebanding dengan penguasa seperti Farquaard.

SHREK: Mungkin kau benar. Tapi biar kau saja yang "membandingkan" saat kau lihat dia besok.

(Datum number 6 & 8)

As has been discussed before, 'stature' and 'little' are considered polysemous words. The word 'stature' in this context can be interpreted in two ways. The first refers to the height of human in terms of physical appearance, while the second refers to the height of human's in terms of status or esteem. The same is true for the word 'little' which may refer to two different meanings. The first is small in size while the second is small in influence. By the translator, 'stature' and 'little' is translated literally 'tinggi' and 'kecil' respectively.

Furthermore, because ‘stature’ and ‘little’ happen to be polysemous in *Bahasa Indonesia*, in this regard wordplay to wordplay translation is also employed.

2) Literal-loan

In addition to literal-wordplay to wordplay, the multiple technique found in this research is literal-loan. As seen the datum below, the homophonic wordplay is translated using loan translation and literal translation. Even so, these two techniques are not employed at the same time, but applied separately.

SL:

DONKEY: I'm gonna just stop talking.

SHREK: Finally!

DONKEY: This is taking forever, Shrek. There's no in-flight movie or nothing!

SHREK: The Kingdom of **Far, Far Away**, Donkey. That's where we're going. **Far, far... away!**

TL:

DONKEY: Aku akan berhenti bicara.

SHREK: Akhirnya!

DONKEY: Tapi perjalanan ini terlalu jauh, tanpa tayangan film atau apapun.

SHREK: Kerajaan ‘**Far Far Away**’ adalah tujuan kita. **Sangat, sangat jauh**

(Datum number 9)

As has been explained in the early discussion, the word ‘Far Far Away’ uttered by Shrek in the first sentence refers to the name of the kingdom, while the word ‘far far away’ in the second sentence refers to distance of the kingdom. Using loan translation, the word ‘Far Far Away’ is translated directly into ‘Far Far Away’. Moreover, the word ‘far far away’ in the second sentence is translated using literal translation; it is translated into ‘sangat sangat jauh’. Indeed, ‘Far Far

Away’ and ‘sangat sangat jauh’ are not homonymous at all. As a consequence, the translation cannot maintain the wordplay found in the source text.

Actually, the wordplay can be maintained if instead of using loan translation the translator simply translates the kingdom of ‘Far Far Away’ into the kingdom of ‘Sangat Sangat Jauh’. By doing this, the aspect of homonymy can be maintained.

The last technique that belongs to the classification of multiple technique is literal-deletion. As seen in the below datum, the translator uses this technique to translate the wordplay found in the word ‘true’.

3) Literal-deletion

SL:

PUSS: Senor? "To make the effects of this potion permanent, the drinker must obtain his true love's kiss by midnight."

SHREK: Midnight? Why is it always midnight?

WOMAN1: Pick me! I'll be your **true** love!

WOMAN2: I'll be your **true** love.

WOMAN3: I'll be **true**... enough.

SHREK: Look, ladies, I already have a **true** love.

TL:

PUSS: Tuan. Agar hasil ramuan permanen, peminum harus mencium cinta sejatinya... sebelum tengah malam.

SHREK: Apa? Kenapa selalu tengah malam?

WANITA1: Pilihlah aku! Akulah cinta **sejatimu**!

WANITA2: Aku saja.

WANITA3: Aku juga, cinta secukupnya..

SHREK: Aku sudah punya cinta **sejati**.

(Datum number 15)

Shrek wakes up feeling awkward; he finds himself surrounded by three unknown girls. One of the girls fetches him a pail of water. Shrek is so surprised seeing the reflection of his face in the water; he has changed into a very handsome

man. Donkey, who has also changed into a stallion, tells him that is because of the potion they drink before. Puss reads the words in the bottom of the bottle. They say "to make the effects of this potion permanent, the drinker must obtain his true love's kiss by midnight". Knowing that, the girls ask Shrek to pick them as his true love.

The wordplay is in this datum created by exploiting the double meaning of the word 'true'. When the Woman 1 and 2 ask Shrek to pick them as his true love, the meaning of 'true' is 'sincere'. Moreover, the situation becomes humorous when Woman 3 says that she will be true enough. The word 'true' here has different meaning with the word 'true' said by Woman 1 and 2; it means 'faithful' or 'loyal'. By the translator, the word 'true' said by Woman 1 is translated into 'sejati', while the word 'true' said by Woman 2 and 3 is omitted. In other words literal-deletion technique is employed.

3. Degree of Equivalence of the Translation of Wordplay in *Shrek* Movies

As has been stated in chapter II, the question to be asked in the actual study of translations (especially in the comparative analysis of TT and ST) is not *whether* the two texts are equivalent (from a certain aspect), but *what type* and *degree* of translation equivalence they reveal. Therefore, in this research the degree of equivalence of wordplay is divided into following categorizations.

a. Equivalent

The translation of wordplay is considered equivalent when the following criteria are met. Firstly, the translation is equivalent in the form of wordplay and the meaning of text expression. Secondly, the translation is equivalent only in the

form of wordplay and lastly the translation is equivalent only in the meaning of text expression. Based on these criteria, two classifications are made: fully and partially equivalent.

1) Fully equivalent

Fully equivalent means that the wordplay and the meaning of the source text expression are maintained in the target text.

SL:

FIONA: And what of my groom-to-be? Lord Farquaad? What's he like?

SHREK: Let me put it this way, Princess. Men of Farquaad's **stature** are in short supply.

DONKEY: I don't know. There are those who think little of him.

FIONA: You're just jealous you can never measure up to a great ruler like Lord Farquaad.

SHREK: But I'll let you do the "measuring" when you see him tomorrow.

TL:

FIONA: Bagaimana calon mempelai priaku, Lord Faquaad? Seperti apa dia?

SHREK: Begini saja menyebutnya. Pria **setinggi** Farquaad tersedia pendek.

DONKEY: Sejumlah kalangan menganggap kecil dirinya.

FIONA: Hentikan, kalian berdua. Kalian hanya cemburu tak bisa sebanding dengan penguasa seperti Farquaad.

SHREK: Mungkin kau benar. Tapi biar kau saja yang "membandingkan" saat kau lihat dia besok.

(Datum number 6)

The word 'stature' in the datum above belongs to the classification of polysemy since it has two different meanings but their meanings are still related each other. They both refer to the height of a particular thing. The first refers to the height of human in terms of physical appearance, while the second refers to the height of human's in terms of status or esteem.

By the translator, ‘stature’ is translated literally into ‘tinggi’. In other words, literal translation is employed in this regard. In most cases, the use of literal translation causes the wordplay lost in the target text. However, such a case does not happen in this datum. In *Bahasa Indonesia*, the word ‘tinggi’ is also polysemous word; it can also be used to indicate the height of human in terms of physical appearance and status. Moreover, because the wordplay of the source text is maintained in the target, wordplay to wordplay translation technique is also employed in this datum. Thus, the translation of ‘stature’ into ‘tinggi’ employs multiple techniques, that is literal-wordplay to wordplay translation. All in all, it can be concluded that the translation is fully equivalent because the wordplay and the meaning of the source text expressions are successfully maintained in the target text.

Nonetheless, it should be realized that in this datum the translation can be fully equivalent not because the ability of the translator to reproduce the source text wordplay in the target text. Rather, it is because both ‘stature’ and ‘tinggi’ happen to be polysemous in English and *Bahasa Indonesia* respectively.

A similar case also happens in the following datum. The translation is equivalent because the polysemous word in English happens to be polysemous as well in *Bahasa Indonesia*.

SL:

FIONA: And what of my groom-to-be? Lord Farquaad? What's he like?

SHREK: Let me put it this way, Princess. Men of Farquaad's stature are in short supply.

DONKEY: I don't know. There are those who think **little** of him.

FIONA: You're just jealous you can never measure up to a great ruler like Lord Farquaad.

SHREK: But I'll let you do the “measuring” when you see him tomorrow.

TL:

FIONA: Bagaimana calon mempelai priaku, Lord Faquaard? Seperti apa dia?

SHREK: Begini saja menyebutnya. Pria setinggi Farquaad tersedia pendek.

DONKEY: Sejumlah kalangan menganggap **kecil** dirinya.

FIONA: Hentikan, kalian berdua. Kalian hanya cemburu tak bias sebanding dengan penguasa seperti Farquaard.

SHREK: Mungkin kau benar. Tapi biar kau saja yang “membandingkan” saat kau lihat dia besok.

(Datum number 8)

The word ‘little’ in this datum can be considered polysemy; it has two different meaning that is still related each other. Both refer to the condition of being small. The first is small in size, while the second is small in influence. By the translator, ‘little’ is translated into ‘kecil’. The word ‘kecil’ is polysemous in Bahasa Indonesia because it can also refer to a condition of being small in size or in influence. In other words, the wordplay is maintained in the target text and, thus, it can be said that the translation is fully equivalent.

2) Partially equivalent

The translation of wordplay is considered partially equivalent when one of the two following criteria is met. Firstly, wordplay is translated into wordplay but the meaning of the source text expressions is different. Secondly, wordplay is translated into non-wordplay in order to maintain the meaning of the source text expressions.

SL:

CLERK: Sir? You're gonna have to pay for that.

RUMPELSTILTSKIN: Maybe we could make a deal for it, little boy?

CLERK: Oh, I'm not a real boy.

RUMPELSTILTSKIN: Do you want to be?

CLERK: Nobody needs your deals anymore, **Grumblestinkypants**.

TL:

PRAMUNIAGA: Tuan? Kau harus membayarnya.

RUMPELSTILTSKIN: Bisakah kita membuat kesepakatan pembayarannya, nak?

PRAMUNIAGA: Aku bukan seorang bocah.

RUMPELSTILTSKIN: Kau ingin menjadi bocah?

PRAMUNIAGA: Tak ada lagi yang ingin membuat kesepakatan denganmu, **Rumpel yang bau**.

(Datum number 41)

The word ‘Grumblestinkypants’ in this datum is actually a play on the name Rumpelstiltskin. Both words are paronymous because of their identical sound. Moreover, the play on the word ‘Grumblestinkypants’ is a form of mockery. ‘Grumble’ means ‘a muttered complain’, while ‘stinky’ means ‘having unpleasant smell’. In addition to being paronymous, an equivalent translation would also cover this aspect of word formation.

In the *Bahasa Indonesia* subtitling texts it can be seen that ‘Grumblestinkypants’ is translated into ‘Rumpel yang bau’. Both are not paronymous. Even though the wordplay is lost in the target text, the literal meaning of the wordplay is still maintained because the phrase ‘Rumpel yang bau’ still conveys the aspect of mockery. Even so, it would be better if the translator tries to maintain the aspect of paronymy. The word ‘Gembelmimisan’ could be an alternative translation. In addition to being paronymous with ‘Rumpelstiltskin’, this word also contains the aspect of mockery.

The following datum also presents how the wordplay is lost in the target text, but the meaning of the source text expressions is still maintained in the target text.

SL:

DONKEY: Oh, no! Oh, no! I've been **abracadabra-ed** into a Fancy Feastin', second-rate sidekick!

PUSS: At least you don't look like some kind of bloated piñata!

TL:

DONKEY: Oh, tidak! Aku **disihir** menjadi pendamping kelas dua!

PUSS: Setidaknya kau tidak seperti piñata yang rusak.

(Datum number 36)

In the datum above, Donkey uses the noun 'abracadabra', a popular magical incantation that is often used in fairy tale, as a verb. It is an example of wordplay by means of conversion, the creation of a new word class from an existing word of a different class. Donkey uses the verb 'abracadabra' to refer to himself who turns into Puss because of Merlin's spell. By the translator, 'abracadabra-ed' is translated into 'disihir'. Although 'disihir' can represent the meaning of 'abracadabra' as a condition into which a spell is cast, the aspect of conversion is lost in the target text.

An alternative translation for this wordplay could be 'diabrakadabra'. Using this translation, the aspect of conversion can be maintained because by adding the prefix -di the word class is shifted from a noun into a verb. A similar case also happens in the following datum. Magical words are used as a verb to create the wordplay.

SL:

DONKEY: Everything's fruity in the loops, but what happened is we went to high school, the boat crashed and we got **bibbidy-bobbidy-boo-ed** by the magic man.

TL:

DONKEY: Aku tahu kau bingung. Kami ke SMA, kapanya karam, dan **disihir** oleh si tukang sihir.

(Datum number 40)

'Bibbidy-bobbidy-boo' are actually magical words said by Fairy Godmother in Cinderella's story. By means of conversion, the words are used as a verb by Donkey to refer to his condition who is bewitched by the magic man. An equivalent translation would be one that can represent these two aspects, the conversion and the condition Donkey refers to. However, as can be seen in the *Bahasa Indonesia* subtitling texts, 'bibbidy-bobbidy-boo-ed' is translated into 'disihir'. In other words, the aspect of conversion is lost although 'disihir' still can represent the meaning of the source text expression.

As a matter of fact, the wordplay in the datum above is not impossible to recreate in *Bahasa Indonesia*. An alternative translation could be 'disimsalabim'. The word 'simsalabim' is used to replace 'bibbidy-bobbidy-boo' because for Indonesian audience the first is seen more familiar rather than the latter. Besides, by adding the prefix -di the aspect of conversion can be maintained.

b. Non-equivalent

The translation of wordplay is considered non-equivalent when the wordplay is translated into non-wordplay and the meaning of the source text expression is different. In the datum above both figurative and literal meaning of the idiom are not conveyed in the target text.

SL:

REPORTER: Did they get away with it? or di someone **let the cat out of the bag**?

TL:

REPORTER: Akankah mereka bebas? Atau ada **kucing yang menolong**?

(Datum number 18)

In this datum, the idiom ‘let the cat out of the bag’ can be interpreted in two ways. Firstly, seen from its figurative meaning, the idiom, which means ‘to reveal a secret or a surprise by accident’, is used by the reporter to ask if someone has revealed a secret that causes the chaos. Secondly, it can be interpreted literally. It can be seen from the fact that soon after the reporter says the idiom, the camera moves to Puss, a cat.

In the *Bahasa Indonesia* subtitling texts, ‘let the cat out of the bag’ becomes ‘kucing yang menolong’. It is clearly not an idiom. Moreover, the literal meaning of ‘let the cat out of the bag’ is also not conveyed because if the phrase is translated literally it would be ‘kucing yang keluar dari tas’ not ‘kucing yang menolong’. Therefore, because the wordplay is translated into non-wordplay and the meaning of the source text expressions is different, the translation can be said non-equivalent.

SL:

SHREK: Time to pack up your toothbrush and jammies. You're the new King of Far Far Away.

ARTIE: What?

LANCELOT: Artie a King? More like the Mayor of **Loserville**!

TL:

SHREK: Waktunya kau berkemas. Kau raja baru Far Far Away.

ARTIE: Apa?

LANCELOT: Artie jadi raja? Lebih cocok jadi walikota “**Lembah Pecundang.**”

(Datum number 38)

In this datum Lancelot does not believe that Artie is a king. He then ridicules Artie by saying that Artie is more like the Mayor of Loserville. ‘Ville’ is a French word which means ‘city’. In English the suffix ‘-ville’ is commonly used in names of city, towns, and villages. Therefore, what is meant ‘Loserville’ by Lancelot is a city occupied by a group of losers in which Artie serves as the mayor.

By the translator, ‘Loserville’ is translated into ‘Lembah Pecundang’. It seems that the translator cannot understand what ‘ville’ really means and misinterprets it with the word ‘valley’. That is why ‘ville’ is translated into ‘lembah’. Moreover, the wordplay in this datum is really difficult to recreate in the target text because there is no particular suffix in *Bahasa Indonesia* that is commonly used in names of city, towns, and villages. As a result, as seen in the *Bahasa Indonesia* subtitling texts of this datum, the wordplay is only translated literally. Nevertheless, although the translation of ‘loser’ into ‘pecundang’ is equivalent, the translation of ‘ville’ into ‘lembah’ is not equivalent and affects the whole meaning of ‘loserville’. Therefore, the translation can be considered non-equivalent.

SL:

SHREK: Now, which way am I kicking?

MERLIN: I could tell you, but since you're in the midst of a self-destructive rage spiral, it would be **karmically** irresponsible.

TL:

SHREK: Ke arah mana aku menendang?

MERLIN: Aku akan beri tahu, tapi karena kau punya emosi yang merusak itu tak baik untuk **karma**.

(Datum number 35)

The wordplay in this datum can be found in the play on the word ‘karmic’, the adjective of ‘karma’, at which Merlin adds the suffix -ly. Due to this affixation, the word ‘karmic’ becomes ‘karmically’. However, the word ‘karmically’ is not available in the dictionary. In other words, suffix -ly is added to the word ‘karmic’ in order to change the word class from noun to adverb (many adverb ends with suffix -ly).

In the source text, ‘karmically’ is an adverb used to modify the adjective ‘irresponsible’. However, in the *Bahasa Indonesia* subtitling texts it can be seen that it is translated into ‘karma’ which is a noun. As a result, the meaning of the target text expression becomes very different. Not only that, the wordplay is also lost. Thus, the translation can be said non-equivalent.

c. Unrealized

In some cases the wordplay in the SL is not realized in the TL. In the datum below the wordplay is omitted in the target text. Yet, the meaning of the sentence can still be maintained.

SL:

KING HAROLD: Where are we?

WAITRESS: Hi. Welcome to **Friar's Fat Boy**! May I take your order?

FAIRY GODMOTHER: My diet is ruined! I hope you're happy. Two Renaissance Wraps, no Mayo...chili rings...

PRICE CHARMING: I'll have the Medieval Meal.

TL:

RAJA HAROLD: Kita dimana?

PELAYAN: Selamat datang. Bisa kucatat pesananmu?
 IBU PERI: Dietku berantakan. Kuharap kau senang. Dua ‘Renaissance’,
 tanpa mayo...
 PANGERAN CHARMING: Aku mau paket kuno.

(Datum number 28)

The wordplay in this datum can be found in the phrase ‘Friar’s Fat Boy’. It is actually a play on Bob’s Big Boy, an international restaurant founded by Bob Wian in Southern California. In the *Bahasa Indonesia* subtitling texts it can be seen that the translator omits the part where the wordplay exists. Nevertheless, the message of the source text is still maintained. There are two possible reasons why the wordplay is unrealized in the target text. Firstly, the translator does not understand the wordplay. Secondly, the translator understands the wordplay but does not know how to recreate it in the target text.

Moreover, sometimes the wordplay is unrealized for cultural reason. As seen the datum below, the wordplay is omitted because it is probably seen as profanity which is considered inappropriate for Indonesian audience.

SL:

DONKEY: It's nothing to be ashamed of. I cry all the time. Just thinking about my grandma, or thinking about baby kittens, or my grandma kissing a baby kitten, or a little baby grandma kitten. That is so **darn** sad.

TL:

DONKEY: Tak perlu malu. Aku sering menangis, memikirkan nenekku, atau bayi-bayi kucing atau nenek mencium kucing atau kucing tua yang kecil. Menyedihkan sekali.

(Datum number 44)

The wordplay in this datum can be found in the word ‘darn’, which is a euphemism for ‘damn’. In the *Bahasa Indonesia* subtitling texts, however, the

wordplay is unrealized. The reason is probably because the word 'darn' is considered profanity by the translator. As a result, the wordplay cannot be found in the *Bahasa Indonesia* subtitling texts.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

Based on the findings and discussion, there are some points that can be concluded from this research.

1. Related to the first objective, there are five types of wordplay identified in *Shrek* movies. They are homonymy, paronymy, lexical developments: polysemy, lexical developments: idioms, and morphological development. Out of the total 53 data, morphological development is in the highest rank with 19 data, while lexical developments: polysemy is in the lowest rank with 5 data. On one hand, one of the possible reasons as to why morphological development can be the most frequent type of wordplay in *Shrek* movies is that it covers very wide scope. Wordplay based on morphological development can be in the form of affixation, conversion, nominalization, neologism, and other word formation processes. As a result, the choice to use wordplay by means of morphological development can be so many. On the other hand, the choice to use wordplay by means of polysemy is very limited because in order to be polysemous, two words should have the same spelling and pronunciation, but different related meanings. That is why polysemy becomes the least frequent type of wordplay in *Shrek* movies.
2. In the regard of the second objective, there are total seven techniques used by the translator to translate the wordplay in *Shrek* movies into *Bahasa Indonesia*. These techniques include literal translation, loan translation,

deletion, literal-wordplay to wordplay, literal-loan, and literal-deletion. Literal translation is the most frequently used technique with 39 data occurrence or far above the rest. Loan translation, deletion, literal-wordplay to wordplay, literal-loan, and literal deletion only appear 3, 7, 2, 1, 1 times respectively. This fact indicates that the translation of wordplay in *Shrek* movies is still very much focused on the literal meaning of the wordplay, not on how to recreate the wordplay in the target text.

3. In the respect of the third objective, it can be concluded that 79.24% of the translation of wordplay in *Shrek* movies is equivalent. Out of this 79.24%, 75.46% (or 40 translation) is partially equivalent and only 3.78% or (2 translation) is fully equivalent. This indicates that almost all the translation of wordplay in *Shrek* movies into *Bahasa Indonesia* cannot maintain both the wordplay and the meaning of the source text expressions at the same time.

B. Suggestions

Based on the conclusion of the research, some points that can be suggested for some parties are as the following.

1. To the translator

The results of the research show that there are only two fully equivalent translation of wordplay in *Shrek* movies. Given this fact, translators should realize that wordplay is not easy to translate at all, especially in the case of subtitling which is limited by space and time. Therefore, this research suggests two things for translators. Firstly, translators should have sufficient knowledge about the source text language and culture in order to detect the occurrence of the wordplay.

It is very likely that due to the lack of knowledge the translators have, the wordplay is not well translated into the target language. Secondly, translators should have the ability and creativity to recreate the source text wordplay in the target text. The reason is that sometimes although the translator recognizes the occurrence of the wordplay, s/he cannot recreate it in the target text because of the language constraints hampered, such as language and media constraints. Therefore, creative solutions are highly needed.

2. To the students of translation studies

It is suggested that students of translation studies consider the topic of wordplay when they are going to conduct a research on the field of translation. One of the main reasons is because the study of wordplay, especially in subtitling, is still rarely conducted. Therefore, by conducting the study on this topic, it will broaden the academic horizon in the field of translation studies.

3. To other researchers

This research is still far from being perfect. One of the main weaknesses of this research that can be identified is that with four movies selected as the object of study, there are only 53 data found. As a result, the results of the analysis are limited. It is suggested that other researchers collect more data so that the results of analysis can be wide coverage.

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APPENDICES

A. The Data Sheet

No: Datum Number

Types of Wordplay

Ph: Phonological structure

Hm: Homonymy

Hp: Homophony

Pr: Paronymy

Lx: Lexical developments

Pl: Polysemy

Id: Idioms

Mr: Morphological development

Sy: Syntactic structure

Translation Techniques

W: Wordplay to wordplay translation

Rt: Using rhetorical devices

Lt: Literal translation

Cm: Compensation

Ln: Loan translation

Dl: Deletion

Equivalence

Eq: Equivalent

Fl: Fully equivalent

Pe: Partially equivalent

N: Non-equivalent

U: Unrealized

3	<p>GINGY: You are a monster. FARQUAAD: I'm not the monster here. You are. You and the rest of that fairy tale trash, poisoning my perfect world. Now, tell me! Where are the others? GINGY: Eat me!</p>	<p>'Eat me' is the a play on the expression 'beats me', which means 'I don't know'. Here, the word 'eat' and 'beats' are paronymous because they have slight differences in pronunciation and spelling.</p>			√						√					√		
	<p>GINGY: Kau monster. FARQUAAD: Bukan aku monster yang disini, tapi kau. Kau dan sampah negeri dongeng lainnya. Meracuni duniaku yang sempurna. Kini katakan, dimana yang lain? GINGY: Makan aku!</p>																	

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
4	DONKEY: Shrek? Remember when you said ogres have layers? SHREK: Aye. DONKEY: Well, I have a bit of a confession to make. Donkeys don't have layers. We wear our fear right out there on our sleeves .	The actual idiom is ‘wear one’s heart on one’s sleeve’, which means ‘to display one’s feelings openly and habitually, rather than keep them private’. The				√					√					√			

	SHREK: Wait a second. Donkeys don't have sleeves. DONKEY: You know what I mean. SHREK: You can't tell me you're afraid of heights.	use of this idiom is related to the fact that Donkey is confessing something. Yet, Donkey replaces the word 'heart' with 'fear' because he is afraid of heights.																	
	SHREK: Shrek, ingat saat kau bilang Ogre itu berlapis-lapis? SHREK: Ya. DONKEY: Aku mau mengakui sesuatu, keledai tak punya lapisan. Kami tak punya apapun di balik lengan baju kami . SHREK: Tunggu, keledai tak punya lengan baju. DONKEY: Kau tahu apa maksudku. SHREK: Masa kau takut ketinggian?																		

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
5	FIONA: Wait where are you going? The exit’s right over there. SHREK: Well, I have to save my ass .	The informal idiom ‘to save someone ass’ can be interpreted					√					√					√		

	<p>FIONA: Bagaimana calon mempelai priaku, Lord Faquaard? Seperti apa dia?</p> <p>SHREK: Begini saja menyebutnya. Pria setinggi Farquaad tersedia pendek.</p> <p>DONKEY: Sejumlah kalangan menganggap kecil dirinya.</p> <p>FIONA: Hentikan, kalian berdua. Kalian hanya cemburu tak bias sebanding dengan penguasa seperti Farquaard.</p> <p>SHREK: Mungkin kau benar. Tapi biar kau saja yang “membandingkan” saat kau lihat dia besok.</p>																	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
7	FIONA: And what of my groom-to-be? Lord Farquaad? What's he like? SHREK: Let me put it this way, Princess. Men of Farquaad's stature are in short supply. DONKEY: I don't know. There are those who think little of him. FIONA: You're just jealous you can	The word 'short' can mean either 'having little height' or 'inadequate'. What Shrek means is the first but what Fiona perceives is the latter.				√					√					√			

	nev/er measure up to a great ruler like Lord Farquaad. SHREK: But I'll let you do the "measuring" when you see him tomorrow.																		
	FIONA: Bagaimana calon mempelai priaku, Lord Faquaard? Seperti apa dia? SHREK: Begini saja menyebutnya. Pria setinggi Farquaad tersedia pendek . DONKEY: Sejumlah kalangan menganggap kecil dirinya. FIONA: Hentikan, kalian berdua. Kalian hanya cemburu tak bias sebanding dengan penguasa seperti Farquaard. SHREK: Mungkin kau benar. Tapi biar kau saja yang "membandingkan" saat kau lihat dia besok.																		

No	SL and TT Subtitles	Explanation	Types of Wordplay							Translation Techniques						Equivalence			
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
8	FIONA: And what of my groom-to-be? Lord Farquaad? What's he like?	The word ‘little’ can refer to two different				√				√		√				√			

	<p>SHREK: Let me put it this way, Princess. Men of Farquaad's stature are in short supply.</p> <p>DONKEY: I don't know. There are those who think little of him.</p> <p>FIONA: You're just jealous you can never measure up to a great ruler like Lord Farquaad.</p> <p>SHREK: But I'll let you do the measuring when you see him tomorrow.</p>	<p>meanings. The first means 'small in size' and the second is 'unimportant'. Shrek means the first, yet Fiona understands it as the latter.</p>															
	<p>FIONA: Bagaimana calon mempelai priaku, Lord Faquaard? Seperti apa dia?</p> <p>SHREK: Begini saja menyebutnya. Pria setinggi Farquaad teredia pendek.</p> <p>DONKEY: Sejumlah kalangan menganggap kecil dirinya.</p> <p>FIONA: Hentikan, kalian berdua. Kalian hanya cemburu tak bisa sebanding dengan penguasa seperti Farquaard.</p> <p>SHREK: Mungkin kau benar. Tapi biar kau saja yang "membandingkan" saat kau lihat dia besok.</p>																

SHREK 2

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
9	DONKEY: I'm gonna just stop talking. SHREK: Finally! DONKEY: This is taking forever, Shrek. There's no in-flight movie or nothing! SHREK: The Kingdom of Far, Far Away , Donkey. That's where we're going. Far, far... away!	The phrase ‘Far Far Away’ can refer to two different meanings. The first is proper name (a kingdom) and the second refers to distance.	√								√		√			√			
	DONKEY: Aku akan berhenti bicara. SHREK: Akhirnya! DONKEY: Tapi perjalanan ini terlalu jauh, tanpa tayangan film atau apapun. SHREK: Kerajaan ‘ Far Far Away ’ adalah tujuan kita. Sangat, sangat jauh.																		
10	DONKEY: I'm gonna just stop talking. SHREK: Finally! DONKEY: This is taking forever, Shrek. There's no in-flight movie or nothing! SHREK: The Kingdom of Far, Far Away, Donkey. That's where we're going. Far,	The word ‘darn’ is a euphemism for the word ‘damn’.			√									√				√	

	far... away! DONKEY: All right, all right, I get it. I'm just so darn bored.																		
	DONKEY: Aku akan berhenti bicara. SHREK: Akhirnya! DONKEY: Tapi perjalanan ini terlalu jauh, tanpa tayangan film atau apapun. SHREK: Kerajaan 'Far Far Away' adalah tujuan kita. Sangat, sangat jauh. DONKEY: Baiklah, aku mengerti. Aku bosan sekali.																		

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
11	SHREK. Puss, do you think you could get to those on top? PUSS: No problema, boss. In one of my nine lives, I was the great cat burglar of Santiago de Compostela. SHREK: Bisakah kau panjat ke atas	‘Cat burglar’ can refer to two different meanings. The first is ‘a house breaker’ and the second is ‘a burglar that is a cat’.	√								√					√			

	PUSS: Maaf, tak ada itu.																		
13	<p>SHREK: What do you see? PUSS: Toad Stool Softener? DONKEY: I'm sure a nice BM is the perfect solution for marital problems. PUSS: Elfa Seltzer? Hex Lax? SHREK: No! Try "handsome." PUSS: Sorry. No handsome.</p> <p>SHREK: Apa yang kau temukan? PUSS: Pelembut katak? DONKEY: Aku yakin sakit perut adalah solusi terbaik masalah pernikahan. PUSS: Alca seltzer? Pelemah kutukan? SHREK: Tidak. Cobalah 'Tampan'. PUSS: Maaf, tak ada itu.</p>	The actual medicine is Ex-Lax (constipation reliever).			√							√					√		

No	SL and TT Subtitles	Explanation	Types of Wordplay							Translation Techniques					Equivalence				
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
14	SHREK: How do you feel? DONKEY: I don't feel any different. I look any different?	The word ‘ass’ can refer to two different meanings. The first	√											√				√	

	PUSS: You still look like an ass to me. SHREK: Maybe it doesn't work on donkeys.	means 'a donkey' and the second is 'a stupid person'.																	
	SHREK: Bagaimana rasanya? DONKEY: Aku tak merasakan perbedaan. Aku terlihat lain? PUSS: <i>No Translation</i> SHREK: Mungkin ini tak bereaksi para keledai.																		

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
15	PUSS: Senor? "To make the effects of this potion permanent, the drinker must obtain his true love's kiss by midnight." SHREK: Midnight? Why is it always midnight? WOMAN1: Pick me! I'll be your true love! WOMAN2: I'll be your true love.	The word ‘true’ can mean either ‘sincere’ or ‘faithful’.				√					√			√			√		

	WOMAN3: I'll be true... enough. SHREK: Look, ladies, I already have a true love.																		
	PUSS: Tuan. Agar hasil ramuan permanen, peminum harus mencium cinta sejatinya... sebelum tengah malam. SHREK: Apa? Kenapa selalu tengah malam? WANITA1: Pilihlah aku! Akulah cinta sejatimu ! WANITA2: Aku saja. WANITA3: Aku juga, cinta secukupnya.. SHREK: Aku sudah punya cinta sejati .																		

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
16	REPORTER: It’s time to teach these madcap mammals their “devil may mare” attitudes just won’t fly.	The word ‘madcap’ can refer to two different meanings. The first is ‘acting impulsively’	√								√					√			

	REPORTER: Saatnya pasukan mengajar si gila ini bahwa kejahatannya takkan berhasil.	and the second is a fictional character characterized by his typical cap.																
17	REPORTER: It's time to teach these madcap mammals their " devil-may-mare " attitudes just won't fly.	The actual phrase is 'devil may care', which means 'reckless'.					√				√					√		
	REPORTER: Saatnya pasukan mengajar si gila ini bahwa kejahatannya takkan berhasil.																	
18	REPORTER: Did they get away with it? or did someone let the cat out of the bag ?	The idiom 'let the cat out of the bag' can be understood either figuratively or literally.					√				√						√	
	REPORTER: Akankah mereka bebas? Atau ada kucing yang menolong ?	The idiom means 'to reveal a secret or a surprise by accident.'																

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence		
			Ph	P	I	M	S	W	R	L	C	L	D	Eq	N

	usaha kita sia-sia																		
28	<p>KING HAROLD: Where are we? WAITRESS: Hi. Welcome to Friar's Fat Boy! May I take your order? FAIRY GODMOTHER: My diet is ruined! I hope you're happy. Two Renaissance Wraps, no Mayo...chili rings... PRICE CHARMING: I'll have the Medieval Meal .</p>	The actual restaurant is Bob’s Big Boy, an international restaurant founded by Bob Wian in Southern California.						√							√				√
	<p>KING HAROLD: Kita dimana? PELAYAN: Selamat datang. Bisa kucatat pesananmu? IBU PERI: Dietku berantakan. Kuharap kau sengan. Dua ‘Renaissance’, tanpa mayo... PANGERAN CHARMING: Aku mau paket kuno.</p>																		

SHREK THE THIRD

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence		
			Ph	P	I	M	S	W	R	L	C	L	D	Eq	N

			H m	H p	P r	l	d	r	y		t	t	m	n	l	F l	P e		
29	SHREK: My but is itching up a storm and I can't reach it in this monkey suit. Hey, you! Come here. What's your name? SERVANT: Fiddlesworth , sir. SHREK: Perfect.	The name 'Fiddlesworth' is a play on the phrase 'a fiddle's worth'. It means that Shrek only needs just a small amount of scratching to relieve his itch.	√											√			√		
	SHREK: Bokongku gatal dan aku tak bisa menggaruknya dengan baju monyet ini. Kau, kemarilah! Siapa namamu? PEMBANTU: Fiddlesworth , Tuan. SHREK: Sempurna																		

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
30	PRINCE CHARMING: And you, Frumppigskin! RUMPELSTILTSKIN: Rumpelstiltskin. PRINCE CHARMING: Where's that firstborn you were promised? PRINCE CHARMING: Dan kau,	The real name is Rumpelstiltskin.			√								√						

	Frumppigskin! RUMPELSTILTSKIN: Aku Rumpelstiltskin. PRINCE CHARMING: Di mana anak pertama yang dijanjikan padamu?																			
31	DONKEY: Okay. Okay. I get it. But nobody said it's going to be easy. But at least you got us to help you. SHREK: That's true. I'm doomed. DONKEY: You'll be fine. CAPTAIN: You're finished Uh, with your journey. DONKEY: Baik, aku mengerti. Tak ada yang bilang mudah, tapi kami akan membantumu. SHREK: Itu benar. Matilah aku. DONKEY: Kau akan baik-baik saja. KAPTEN: Kau habis .	When the captain says "You're finished", the word 'finished' means 'doomed to dead'. Yet, after completing his sentence the meaning of 'finished' becomes 'has come to an end'.	√								√					√				

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
32	SHREK: Where do you think you are	1.Far Far Away: proper	√								√					√			

	going? ARTIE: Far Far Away ... from you! SHREK: You get back here, young man, and I mean it.	name (a kingdom) 2.far far away: distance																
	SHREK: Kau mau kemana? ARTIE: Jauh darimu. SHREK: Kembali ke sini, aku serius!																	
33	ARTIE: (<i>overacts by pretending to cry</i>) They really need your help to get back. Why won't you help them?! MERLIN: Okay. I'll go get my things. ARTIE: Piece of cake. SHREK: Well, well. You want eggs with that ham ? ARTIE: Mereka butuh bantuan untuk kembali. Kenapa kau tak mau membantunya MERLIN: Baik. Aku akan ambil barang-barangku. ARTIE: Mudah. SHREK: Mau tambah telur di dagingmu ?	The word 'ham' can refer to two different meanings. The first is ham as a kind of meat and the second is a performer who overacts.	√								√					√		

No	SL and TT Subtitles	Explanation	Types of Wordplay	Translation Techniques	Equivalence
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39	CHARMING: Our happily ever after is nearly complete, Mummy. And I assure you the people of this kingdom will pay dearly for every second we've had to wait. SHREK: Break a leg. On second thought, let me break it for you.	The word 'break' from the phrase 'break a leg' in the first sentence should not be interpreted literally because 'break a leg' is an idiom which is used to wish someone. Yet, the word 'break' in the second sentence can be interpreted literally which means to smash.					√					√						√	
	CHARMING: Kebahagiaan kita hampir selesai, Bu. Aku jamin, rakyat kerajaan ini akan bayar mahal setiap detik penantian kita. SHREK: Santai saja. Kemari biar aku buat kau santai .																		

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
40	DONKEY: Everything's fruity in the loops, but what happened is we went to high school, the boat crashed and we got bibbidy-bobbidy-boo-ed by the magic man.	‘Bibbity-bobbity-boo’ are magical words said by Fairy Godmother in Cinderella’s story. Donkey uses those words as a verb.					√				√					√			

43	DONKEY: Just take my wallet! I'm being ass-napped!	The actual word is kidnapped.						√				√					√		
	DONKEY: Ambil saja dompetku! Aku diculik!																		
44	DONKEY: It's nothing to be ashamed of. I cry all the time. Just thinking about my grandma, or thinking about baby kittens, or my grandma kissing a baby kitten, or a little baby grandma kitten. (<i>Donkey begins to cry</i>) That is so darn sad.	The word 'darn' is a euphemism for 'damn'.			√									√					√
	DONKEY: Tak perlu malu. Aku sering menangis, memikirkan nenekku, atau bayi-bayi kucing atau nenek mencium kucing atau kucing tua yang kecil. Menyedihkan sekali.																		

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence						
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		

45	SHREK: Hello? Fiona? PUSS: You should not be here, señor. SHREK: Puss? You've gotta be kidding me. PUSS: Feed me, if you dare.	'Fear me if you dare' is a line that Puss used to say. But because he is now very fat, he changes it to be "Feed me, if you dare".			√							√					√		
	SHREK: Fiona? PUSS: Kau semestinya tak ada di sini, Tuan. SHRE: Puss? Kau pasti bergurau. PUSS: Beri aku makan , kalau kau berani.																		
46	SHREK: Puss, what have I done to you? You've gone soft . PUSS: Well, I do get brushed twice a day.	The word 'soft' can refer to two different meanings. It can refer to the physical condition (delicate) or it can mean 'not brave'.			√							√					√		
	SHREK: Puss, apa yang telah aku lakukan terhadapmu? Kau jadi lemah . PUSS: Aku disikat 2 kali sehari.																		

No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques					Equivalence		
			Ph	P	I	M	S	W	R	L	C	L	D	Eq	N

			H m	H p	P r	l	d	r	y		t	t	m	n	l	F l	P e		
47	RUMPELSTILTSKIN: Looks like it's time to pay the piper . Griselda, seriously, it's time to pay the piper. Now go get my chequebook! Go! Move! Get out!	The idiom ‘to pay the piper’, can be understood either figuratively, which means ‘to receive punishment for something’, or literally.					√					√					√		
	RUMPELSTILTSKIN: Saatnya membayar tukang seruling. Aku serius, ini saatnya membayar tukang seruling . Ambil buku cekku!																		
48	PUSS: Look, Donkey, the chimichanga cart! Quick! ¡Ándale! After him, burro! Donkey, vámonos! DONKEY: Man, you are a cat-astrophe! PUSS: And you are ri-donkey-lous !	‘Ri-donkey-lous’ is the paronymy of ridiculous.			√							√					√		
	PUSS: Keledai kereta chimichanga! Cepat! Cepat! Kejar dia, keledai kecil! Ayo! DONKEY: Kau memang bencana! PUSS: Dan kau keledai konyol !																		

No	SL and TT Subtitles	Explanation	Types of Wordplay	Translation Techniques	Equivalence
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	DONKEY: Apa yang bisa kita lakukan? PUSS: Pertama, berhentilah menari! DONKEY: Saat seseorang memainkan seruling , aku ingin goyang pinggul!	many fruits).																
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No	SL and TT Subtitles	Explanation	Types of Wordplay					Translation Techniques						Equivalence					
			Ph			P l	I d	M r	S y	W	R t	L t	C m	L n	D l	Eq		N	U
			H m	H p	P r											F l	P e		
51	RUMPELSTILTSKIN: Shrek and Fiona are together?! Yeah, I've heard enough of your toot-a-lee-toots! You blew it!	When Rumpelstiltskin says ‘toot-a-lee-toots’, he refers to the sound of the pipe. He uses it as a noun.						√				√					√		
	RUMPELSTILTSKIN: Shrek dan Fiona bersama? Cukup permainan serulingmu! Kau mengacaukannya.																		
52	PUSS: It seems that we are safe. DONKEY: Yeah, it looks a lot less pitchforky and torchy out there. Let's go.	The word ‘pitchforky’ is derived from the noun ‘pitchfork’. Donkey adds suffix -y to make it an adjective.						√							√		√		
	PUSS: Tampaknya kita aman. DONKEY: Tak begitu banyak pengejar di luar sana. Ayo kita pergi.																		
53	PUSS: It seems that we are safe. DONKEY: Yeah, it looks a lot less pitchforky and torchy out there. Let's go.	The word ‘torchy’ is derived from the noun ‘torch’. Donkey adds						√							√		√		

B. Surat Pernyataan Triangulasi

Surat Pernyataan Triangulasi

Yang bertanda tangan di bawah ini, saya:

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Judul : WORDPLAY IN *SHREK* MOVIES AND ITS *BAHASA*
INDONESIA SUBTITLING TEXTS

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagai mana mestinya.

Yogyakarta, 28 Mei 2014

Triangulator,

Dhoni Setiawan

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Yogyakarta, 28 Mei 2014

Triangulator,

Imanina Resti Sujarwanto

